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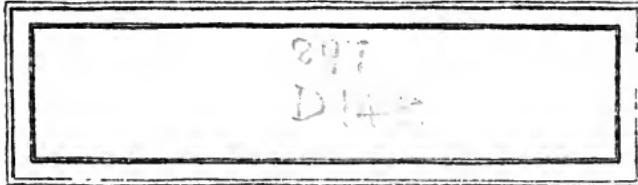
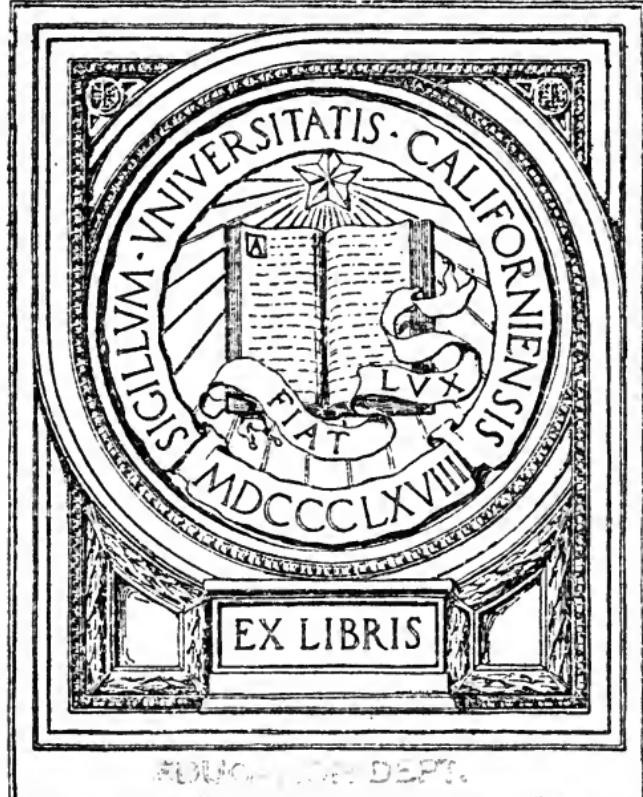
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common objects and animals, with lessons inculcating duty and honour. In Dictation a large proportion of the matter is shown in Script; while the Exercises appended to these, direct increased attention to the subjects presented, and furnish plenty of school-work.



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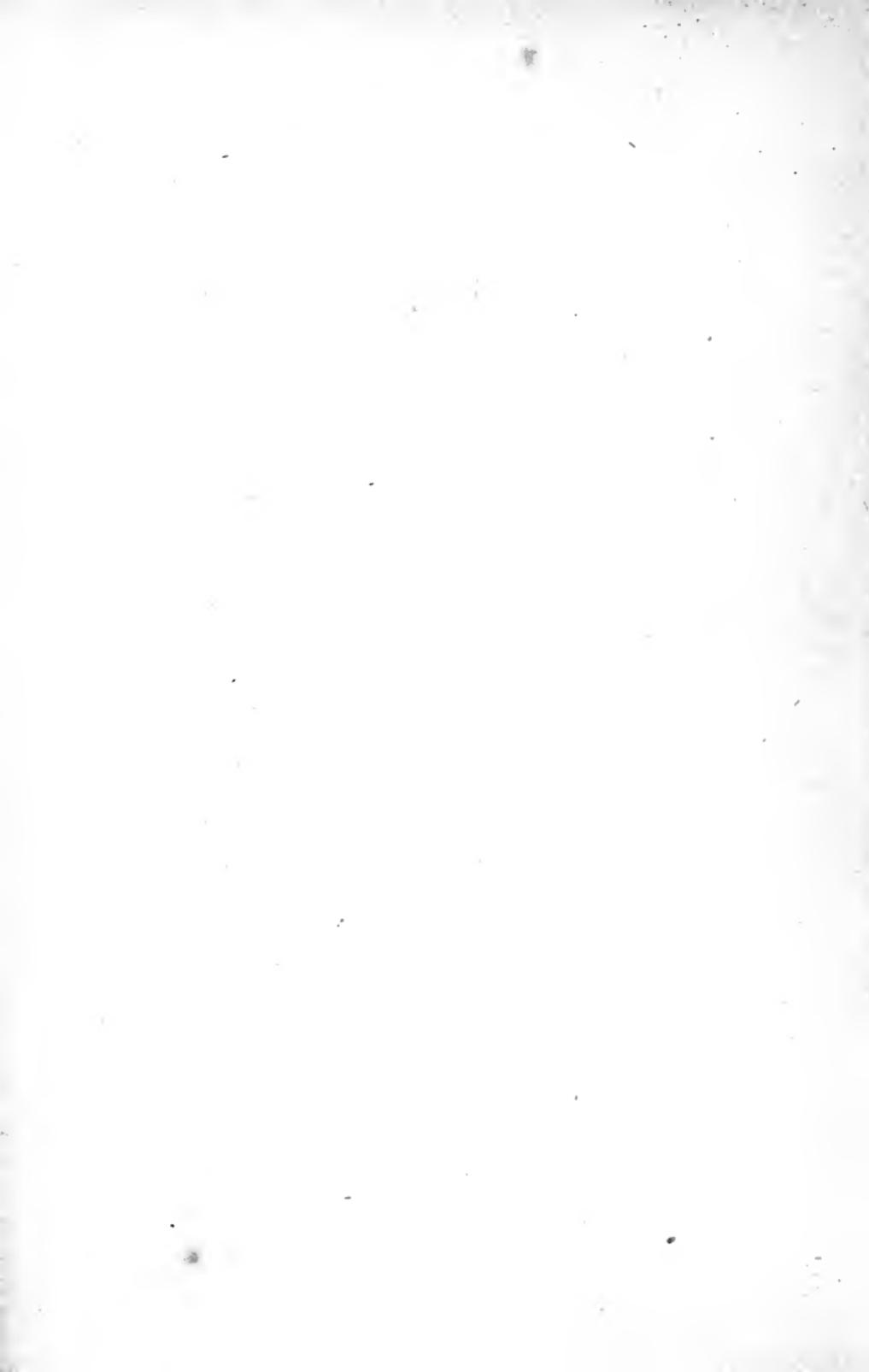
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[Continued at end of Book.]



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## PREFACE.

THIS Book is intended as a sequel to the ordinary Text-Books on English Grammar and Analysis. It takes up the subject where analysis leaves it; and as its method is synthetical throughout, its processes form the natural and necessary complement to those of analysis.

The process of grammatical Synthesis which forms the fundamental peculiarity of the work (*vide* § 55, *et seq.*), will be found to differ widely from the so-called synthesis hitherto in use. This latter process, which is little else than the conversion of a series of similar simple sentences into one complex or compound sentence, corresponds rather with what in the following pages is termed Contraction (§ 31),—an exercise which, however useful incidentally, neither requires great skill, nor conduces to much mental exertion. This work, on the contrary, aims at making the building up of sentences by Synthesis, as exact and useful a discipline as the breaking down of sentences by Analysis is now admitted to be. Accordingly, in the following exercises,—especially will this be noticed in those on complex and compound sentences,—each element in the data has a specific function to perform; so that if the sentence, constructed according to the

given formula, were to be again analyzed, the relations of its clauses and parts would be the same as those in the formula. It is in this sense that the Synthesis here proposed forms the exact counterpart of grammatical Analysis. The process, it may be added, is simply that of nature reduced to a system; for there is no one who, in making a sentence, does not, however unconsciously, go through the same process of considering and combining the items of thought of which it is to be composed. It is hoped that, by this method, the teaching of English Composition,—hitherto the least systematic, and when professing to be systematic the least profitable, of school subjects,—may be rendered as valuable an instrument of mental training as English Grammar has of late become.

A glance at the Table of Contents will show that this synthetic character has been maintained throughout the entire work. It requires Words to be built into Sentences; sentences into Paragraphs; and (in the “Advanced” volume) paragraphs into Themes. While this general outline has been adhered to, the usual details and applications of composition have not been omitted, but have been systematically wrought into the plan of the work. Thus the often meaningless and loose exercise of filling up “elliptical sentences” has, under the head of *Enlargement* (§ 33), been employed as a test both of thought and of grammatical knowledge. *Transposition* has been applied to the change from the Direct to the Indirect form of speech, which in classical schools may, in some measure, prepare the pupils for understanding the difficulties of the “*oratio obliqua*.” *Punctuation* is treated of in connexion with each kind of sentence, separately.

In the present Edition (the sixth), Part I., on the Sentence, has been remodelled, and simplified in those particulars in which it was found, from practical experience, to present unusual difficulties. Part II., on the Paragraph, has been entirely re-written. Here also the method of procedure has been very much simplified, especially in the direction of aiding the pupil by supplying outlines of the Exercises which he has to write under each kind of composition.

In former editions of the work, Reflection was given after Narration and Description, as the third kind of composition. The author has seen cause to abandon this division of the subject as inadequate, especially as it is difficult in practice to separate Reflection from the other two kinds of writing referred to. He has therefore adopted from Professor Bain the term Exposition as more accurately descriptive of that kind of composition which deals with abstract subjects.

The author has further transferred to the chapter on Exposition the exercise known as Paraphrasing, believing that, in the case of young pupils, the Expanded Paraphrase is the best and simplest form in which the thought of a writer can be explained and amplified.

The present volume closes with Summary, or *Précis Writing*, an exercise which, as implying both analysis and synthesis, stands appropriately between the Paragraph and the Theme.

The chapter on the Selection of Words has been postponed to the "Advanced" volume, where it is incorporated with a new part treating of Style in its higher aspects. Whatever it is important for pupils to know on this subject at the initiatory

stage has been retained in the chapters on the "Principles of Construction," applied both to the Sentence and to the Paragraph.

Though the Theme or Essay is not systematically treated of in the present volume, the exercises in the later chapters, on the Paragraph, are really short Essays, such as are usually prescribed in Schools, and are fully adequate to test the powers of original composition of pupils in all but the most advanced classes.

EDINBURGH, *June 1867.*

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# INTRODUCTORY TEXT-BOOK

OF

## ENGLISH COMPOSITION.

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1. The Art of Composition is regulated by the laws of Rhetoric, which, in its widest sense, is the science of the Expression of Thought. It will readily be understood that Rhetoric cannot supply us with thoughts: these the mind must originate for itself, or gather from the various sources within its reach,—as observation, reading, reflection. When, however, any one is possessed of information, or convinced of truths, which he wishes to communicate to others, the science of Rhetoric points out to him the best methods of arranging, dressing, and giving out his material.

2. The most general division of the subject gives us two forms of Composition—

- I. COMPOSITION IN PROSE.
- II. COMPOSITION IN VERSE.

3. A complete prose composition is in the following treatise called a **THEME**. The divisions of a Theme, each of which is devoted to a special part of the subject, are called **PARAGRAPHS**. And every Paragraph is made up of **SENTENCES**. Hence there are three distinct steps in the art, requiring separate treatment:—

1. How to construct single *Sentences*, so as to give the best expression to every single thought.
2. How to combine sentences into *Paragraphs*, so as to give the best expression to a connected series of thoughts.
3. How to combine paragraphs into a *Theme*, so as to give the best exposition of a whole subject.

#### 4. The first and second of these steps.—

## I. THE STRUCTURE OF SENTENCES.

## II. THE STRUCTURE OF PARAGRAPHS.

are treated of in the present work.

The Structure of Themes, and Versification, are reserved for the Advanced Text-Book, which forms a sequel to the present volume.

## PART I.—THE STRUCTURE OF SENTENCES.

## Chapter I.—Preliminary Definitions and Processes.

5. A Sentence is a complete thought expressed in words.

6. The essential terms of a sentence,—that is, the parts without which no complete thought can be expressed,—are the *Subject* and the *Predicate*.

7. The *Predicate* is that part of the sentence which makes a statement (verb) about something.

8. The *Subject* names (noun) the thing about which the statement is made.

9. The essential terms of a sentence may be thus subdivided:—

SUBJECT.      ||      PREDICATE.

Attribute. | Noun. || Verb. | Complement. | Adverbial.

10. The *Complement* includes everything that completes the sense of an Incomplete Verb.\*

**11.** The Complement of Transitive Verbs is called the *Object*, because it names the object or receiver of the action expressed by the verb.†

(a) Some Transitive Verbs require a secondary complement, as well as the direct object; as, The people made *William* (obj.) *King* (comp.).

12. These terms are of three degrees; each of them may be, 1<sup>st</sup>, a Word; 2<sup>d</sup>, a Phrase; 3<sup>d</sup>, a Clause.

13. A *Phrase*, or element of the second degree, is a form of words containing no subject or predicate; as, *Spring returning*.

\* See "The Progressive English Grammar," § 22.

† For a fuller exposition of the divisions of the Sentence, see the author's "Grammatical Analysis."

14. Phrases are of three kinds, named according to the functions they perform in sentences, viz. :—

- 1st, Substantive Phrase = a noun.
- 2d, Attributive Phrase = an adjective.
- 3d, Adverbial Phrase = an adverb.

15. A *Clause*, or element of the third degree, is a member of a sentence which contains a subject and predicate within itself; as, *When spring returns*.

16. A *Principal* clause contains a leading and independent statement; that is, expresses by itself a complete thought.

(a) In tabular analysis, principal clauses are represented by capital letters, A, B, C, D, etc.

17. A *Subordinate* clause explains some part of a principal clause.

(a) It is represented by a small letter corresponding with that of its principal clause, *a*, *b*, *c*, *d*, etc. The different degrees of subordination are expressed by algebraic indices,  $a^1$ ,  $a^2$ ,  $a^3$ , etc.; their order within the same degree by co-efficients,  $1a^1$ ,  $2a^1$ ,  $3a^1$ , etc.

18. Subordinate clauses, like phrases, are of three kinds, named according to the functions they perform in sentences, viz. :—

- 1st, Substantive Clause = a noun.
- 2d, Attributive Clause = an adjective.
- 3d, Adverbial Clause = an adverb.

19. Sentences are classified, according to the number, and the relations of their predicates, into *Simple*, *Complex*, and *Compound*.

20. A *Simple* sentence has only one subject and predicate; and is indicated by a single letter, A; as, "At day-break, all fears **WERE DISPELLED**."

21. A *Complex* sentence has only one principal predicate, with one or more subordinate clauses, A,  $a^1$ ; as, "As soon as morning *dawned*, all fears **WERE DISPELLED**."

22. A *Compound* sentence has more than one principal clause, each of which may have any number of subordinate clauses, A,  $a^1$ , B,  $b^1$ , etc.; as, "As soon as morning *dawned*, all fears **WERE DISPELLED**; and we *SAW* the land, for which we *had* so eagerly *watched*, within a few leagues of us."

23. In a compound sentence, a principal clause, with its own subordinates, forms a complex clause; as A,  $a^1$ , in the last example.

24. Co-ordinate clauses are those which are independent of each other, or have a common dependence on a superior clause.

25. Co-ordination is of four kinds:—

1. Copulative,	expressed by <i>and</i> , signified by +
2. Alternative,	... <i>or</i> , ... —
3. Antithetical,	... <i>but</i> , ... X
4. Causative,	... { <i>therefore</i> , ... .. ... <i>for</i> , ... ..

26. FUNDAMENTAL LAW:—*Every sentence must contain at least one independent Predicate.*

A form of words may contain several subjects and predicates, and yet not be a sentence; as, "That he had frequently visited the city in which he was born,"—which, though containing two distinct predicates, is not a sentence. The connective "that" implies the dependence of the clause it introduces upon some other clause, as "He said," "I have heard," "It is true." Hence the essential predicate must be *independent*.

### Exercise 1.

COMPLETE such of the following expressions as are not sentences:—

1. A design which has never been completed.
2. The honour of having been the first to welcome His Royal Highness.
3. The author having suddenly died, and left his work unfinished.
4. No sooner was William seated on the throne, than seeming to have lost all his former popularity.
5. He is taller, stronger, wiser.
6. That the king was ignorant of the real circumstances; that he had not examined the warrant which he had signed, and was therefore not responsible for the proceeding.
7. The Prince, when he saw the hopelessness of his cause, turned and fled.
8. The artist being of opinion that a national recognition, through intelligible symbols, of the great principles by which the patriot was actuated from first to last, is the only fitting way to do honour to his memory.
9. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality.
10. The most illustrious benefactors of the race being men who, having risen to great truths, have held them as a sacred trust for their kind, and have borne witness to them amidst general darkness.
11. Seeing that the varnish of power brings forth at once the defects and the beauties of the human portrait.
12. How much less in them that dwell in houses of clay, whose foundation is in the dust.

## 1. EXPANSION.

27. An element of a sentence is said to be *expanded* when it is changed from a word to a phrase, or from a phrase to a clause, without introducing any new idea; as,

1. A *prudent* man is respected. 1st *degree*, WORD.
2. A man *of prudence* do. 2d — PHRASE.
3. A man *who is prudent* do. 3d — CLAUSE.

The expansion of an element often necessitates a change in its attribute; as, *A very prudent man* = *A man of great prudence*.

28. In expansion, each *word* to be *expanded* must be changed into its corresponding *phrase*, or *clause*; a noun into a *Substantive* phrase, or clause; an adjective, into an *Attributive* phrase, or clause; an adverb into an *Adverbial* phrase, or clause.

29. The proper connecting particles to introduce *phrases* are prepositions; *e.g.*,

1. *Substantive Phrase*.—This is generally an Infinitive; as *To extend human happiness* is the aim of the philanthropist, = *the extension of human happiness*.
2. *Attributive Phrase*.—He was a man *of great learning*, = *a very learned man*.
3. *Adverbial Phrase*.—He acted *with judgment*, = *judiciously*.

But many phrases have no connecting particles; as *His being ruined* (*ruin*) was the cause of his death; *Winter approaching* (*on the approach of winter*), he returned to town.

## Exercise 2.

EXPAND the words printed in *italics* in the following sentences into *phrases* :—

1. The girl sang *sweetly*.
2. *Lying* is one of the meanest of vices.
3. The *grateful* mind loves to consider the bounties of Providence.
4. *Walking* is conducive to health.
5. Very *brave* soldiers fell at Bannockburn.
6. The husbandman's treasures are renewed *yearly*.
7. Cromwell acted *sternly* and *decidedly* when it was necessary to do so.
8. *Error* is human; *forgiveness*, divine.
9. *Idleness* prevents our true *happiness*.
10. *Delay* is always *dangerous*.
11. His *indolence* was the cause of his ruin.
12. Leonidas fell *gloriously* at Thermopylae.

**30.** The proper connectives to introduce clauses are the sub-ordinative conjunctions, and relative pronouns; *e.g.*,

I. Substantive stating,	1. A Fact—that, what, why, how. 2. An Alternative—whether, or. 3. A Contingency—if.
II. Attributive describing,	1. A Person—who, that. 2. A Thing—which, that. 3. A Place—where, wherein. 4. A Time—when, whereat.
I. PLACE. . Where, whither, whence. II. TIME. . When, while, whenever. III. Ad- verbial of IV. CAUSE.	
	1. Likeness—as, as if. 2. Comparison—as (much) as, than. 3. Effect—(so) that. 4. Reason—because, since. 5. Purpose—(in order) that, lest (neg.). 6. Condition—if, unless (neg.). 7. Concession—though.

### Exercise 3.

EXPAND the words printed in *italics* in the following sentences into clauses:—

1. *Quarrelsome* persons are despised.
2. We manure the fields *to make them fruitful*.
3. *The manner of his escape* is a profound mystery.
4. Some persons believe *the planets to be inhabited*.
5. *Truly wise* philosophers are even rarer than *very learned* scholars.
6. He answered contemptuously, *believing himself to have been insulted*.
7. No one doubts *the roundness of the earth*.
8. *His guilt or innocence* is still uncertain.
9. *With patience*, he might have succeeded.
10. The people, *seeing so many of their townspeople fall*, were exasperated beyond all sense of danger.
11. *The battle having been concluded*, the general began to estimate his loss.
12. *The barricade being forced*, the crowd *immediately* rushed out.

### 2. CONTRACTION.

**31.** This process is the converse of expansion, and may be performed,—

1. By converting a principal into a subordinate clause; as,

The sea SPENT its fury, and then BECAME calm. (Contracted) When the sea *had spent* its fury, it became calm.

2. By converting a subordinate clause into a phrase; as, The sea, *having spent its fury*, BECAME calm.
3. By converting a phrase into a single word; as, The *exhausted* sea BECAME calm.

### Exercise 4.

**CONTRACT** the following *Compound* into *Complex sentences* :—

1. He descended from his throne, ascended the scaffold, and said, "Live, incomparable pair."
2. I took them into the garden one summer morning, and showed them two young apple-trees, and said, "My children, I give you these trees."
3. The light infantry joined the main body, and the enemy retired precipitately into Lexington.
4. Just give me liberty to speak (*condition*), and I will come to an explanation with you.
5. He was a worthless man (*cause*), and therefore could not be respected by his subjects.
6. He arrived at that very moment (*negative condition*), or I should inevitably have perished.
7. Egypt is a fertile country, and is watered by the river Nile, and is annually inundated by it.
8. It thus receives the fertilising mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not produce.
9. Thomas à Becket completed his education abroad, and returned to England; he entered the church, and rapidly rose to the grade of Archdeacon.

### Exercise 5.

**CONTRACT** the following *Complex* into *Simple sentences* :—

1. As he walked towards the bridge, he met his old friend the captain.
2. When he had spoken for two hours, the member resumed his seat.
3. The ground is never frozen in Palestine, as the cold is not severe.
4. The choice of a spot which united all that could contribute either to health or to luxury, did not require the partiality of a native.
5. There are many injuries which almost every man feels, though he does not complain.
6. Socrates proved that virtue is its own reward.
7. Cromwell followed little events before he ventured to govern great ones.
8. When darkness broke away, and morning began to dawn, the town wore a strange aspect indeed.
9. After he had suppressed this conspiracy, he led his troops into Italy.
10. The ostrich is unable to fly, because it has not wings in proportion to its body.

**32.** Contraction may also be performed by omitting, in a compound sentence, elements common to different clauses; as,

Wellington was a great general, and Marlborough also was a great general: (Contracted) Wellington and Marlborough were great generals.

### Exercise 6.

CONTRACT *the following sentences, by omitting elements common to different clauses* :—

1. Plato was a great philosopher, and Aristotle also was a great philosopher.
2. Death does not spare the rich, and as little does death forget the poor.
3. In his family he was equally dignified and gentle, in his office he was equally dignified and gentle, in public life, also, he was equally dignified and gentle.
4. The hyena is a fierce animal, the hyena is a solitary animal, and the hyena is found chiefly in the desolate parts of the torrid zone.
5. Baptism is a sacrament of the Christian Church, and the Lord's Supper is a sacrament of the Christian Church.
6. The sun shines on the good, and the sun shines equally on the bad.
7. Of all vices, none is more criminal than lying; of all vices, none is more mean than lying; and of all vices, none is more ridiculous than lying.
8. Alfred was wise, and Alfred was good; Alfred was a great scholar (not only), and Alfred was one of the greatest kings whom the world has ever seen.

### 3. ENLARGEMENT

33. An element of a sentence is said to be *enlarged* when there is added to it a *new* word, phrase, or clause, expressing an *additional* idea; *e.g.*,—

1. (Simple) A prudent man is respected.
2. (Enlarged) A prudent man is *most* respected *by his fellows when he is also generous*.

### Exercise 7.

ENLARGE *the following sentences by the addition of words or phrases* :—

1. Alexander — was the son of Philip —.
2. — years have passed away — (*phrase of time*).
3. Robert Bruce —, died in 1329 —.
4. Have you ever considered the wonderful structure —?
5. The general resolved to give battle — (*dative complement*), — (*time*).
6. The master accused his clerk — (*genitive complement*), and the judge sentenced him — (*infinitive complement*).
7. He resides — (*place*) — (*time*), and goes — (*place*) — (*time*).
8. The earth — moves round the sun

—. 9. The ship set sail — (*absolute phrase*). 10. Bonaparte was imprisoned — (*place*) — (*time, how long*), where he died — (*time when*). 11. The enemy began their attack — (*absolute phrase*). 12. Churches are erected — (*purpose*); and they are built — (*material*) that they may last —.

### Exercise 8.

ENLARGE the following sentences by the addition of SUBSTANTIVE CLAUSES:—

1. The king could not understand —.
2. I am more willing to give —, than to ask —.
3. — doth appear in this.
4. When the trial is concluded, we shall know — (*alternative*).
5. We believe —, and —.
6. It has often been observed —.
7. — is right.
8. After the accident, the children gathered round their father, and asked — (*contingent*).
9. He complains of our being late, but he did not tell us —.
10. I have tried every means, but I cannot discover —.
11. — is a traitor.
12. Though we have sought him everywhere we cannot tell —.

### Exercise 9.

ENLARGE the following sentences by the addition of ATTRIBUTIVE CLAUSES:—

1. I should not like to be the man —.
2. The house — has been burnt.
3. I have often wished to revisit the place —.
4. The clergyman — died yesterday at the very hour —.
5. He could not have anticipated the fate —.
6. The motives — are difficult to understand.
7. John Wycliffe — died in 1384.
8. We had not proceeded far when a shower overtook us —.
9. The treaty of Aix-la-Chapelle — was concluded in 1748.
10. He — need not hope for that success —.
11. The statement — does not agree with that —.
12. They — cannot look for the protection of the government —.

### Exercise 10.

ENLARGE the following sentences by the addition of ADVERBIAL CLAUSES:—

1. He had just completed his work — (*time*).
2. It was not known — (*place*) until — (*time*).
3. We are often so beset by temptation — (*effect*).
4. The righteous shall flourish — (*likeness*).
5. Government has offered a reward for the rebel — (*concession*).
6. He will succeed — (*condition*).
7. He would have succeeded — (*condition*).
8. He will have succeeded before next May, — (*condition*).
9. He will not succeed — (*condition, negatively and affirmatively*).
10. He would not have succeeded — (*condition, negatively and affirmatively*).
11. The evils of war are greater — (*comparison*).
12. The king fitted out an expedition — (*concession*) — (*purpose*).

## 4. SUBSTITUTION.

34. *Substitution* is the process of writing in the place of one word or phrase, another of the same, or similar, meaning; *e.g.*—

1. The *favourers* of the *ancient religion* maintained that the *pretence* of making the people see *with their own eyes* was a mere *cheat*, and was itself a very *gross artifice*, etc.
2. The *adherents* of the *old faith* held that the *pretext* of making the people see *for themselves* was a mere *subterfuge*, and was itself a very *vulgar trick*, etc.

## Exercise 11.

SUBSTITUTE for the words or phrases printed in italics others equivalent to them in meaning:—

1. My uncle was so *charmed* with the character of Captain Brown, that he drank his health three times *successively* at dinner.
2. Conscious of his own *weight* and importance, his *conduct* in parliament would be *directed* by nothing but the constitutional duty of a peer.
3. All the *eminent writers* of the *preceding period* had inclined to the party that was now *overthrown*.
4. The *friends* of the Reformation *asserted* that nothing could be more *absurd* than to conceal in *an unknown tongue* the word of God itself, and thus to *counteract the will of heaven*.
5. As they *proceeded*, the *indications* of approaching land seemed to be *more certain*, and *excited* hope in proportion.
6. The *power* of fortune is *confessed* only by the *miserable*; for the happy *impute* all their success to prudence and merit.
7. It is at least pious to *ascribe* all the *ill* that *befalls us* to our own *demerits*, rather than to injustice in God.
8. Those who are *attentive* to such propositions only as may *fill their pockets*, will *probably* slight these things as trifles *below* the care of the *legislature*.
9. The books which now *employed* my time *solely* were those, as well ancient as modern, which *treat of* true philosophy.
10. To *abstract* the mind from local *emotion* would be impossible if it were *endeavoured*, and would be foolish if it were possible.
11. The most *extraordinary* instance of his command of the house is the manner in which he fixed *indelibly* on Mr Grenville the *appellation* of "The Gentle Shepherd."
12. The great *advantage*, therefore, of the Revolution, as I would explicitly *affirm*, consists in that which was *reckoned* its reproach by some, and its *misfortune* by more, that it *broke* the line of succession.

## 5. TRANSPOSITION.

35. *Transposition* is the process of changing the order in which the parts of a sentence are arranged, without changing the sense; and allows such alterations on the construction as the new arrangement requires; *e.g.*—

1. The greatness of mind which shows itself in dangers, if it wants justice, is blameable.
2. (Transposed) If the greatness of mind which is shown in danger wants justice, it is blameable.

## Exercise 12.

TRANSPOSE\* the phrases and clauses in the following sentences, without altering the sense:—

1. That morning he had laid his books, as usual, on the table in his study.
2. I shall never consent to such proposals while I live.
3. Many changes are now taking place in the vegetable world under our immediate notice, though we are not observant of them.
4. By those accustomed to the civilisation and the warm sun of Italy, it must have been felt as a calamity to be compelled to live, not only in a cold, uncultivated country, but also among a barbarous people.
5. Let us not conclude, while dangers are at a distance, and do not immediately approach us, that we are secure, unless we use the necessary precautions to prevent them.
6. You may set my fields on fire, and give my children to the sword; you may drive myself forth a houseless, childless beggar, or load me with the fetters of slavery; but you never can conquer the hatred I feel to your oppression.
7. Meanwhile Gloucester, taking advantage of the king's indolent disposition, resumed his plots and cabals.
8. In all speculations upon men and human affairs, it is of no small moment to distinguish things of accident from permanent causes.
9. At Bath, the remains of two temples, and of a number of statues, have been dug up, in laying the foundations of new streets and squares.

36. In transposing poetical passages from the Metrical to the *Prose Order*—an exercise which must not be confounded with paraphrasing (See § 103)—all ellipses should be supplied, and the terms of each sentence should in the first instance be arranged in logical order,—viz., 1<sup>st</sup>, The subject, with its attributes; 2<sup>d</sup>, The verb; 3<sup>d</sup>, The complements; 4<sup>th</sup>, The adverbials. This

\* As it is the purpose of these preliminary exercises to explain processes afterwards made use of, the pupil should be required to give *as many versions* of each sentence as possible.

order may afterwards be modified, to make the sentence more graceful and harmonious; *e.g.*—

Wonder not then, what God for you saw good,  
If I refuse not, but convert, as you,  
To proper substance.—*Milton.*

Transposed:—Do not wonder, then, if I refuse not what God saw to be good for you, but convert it, as you have done, to proper substance.

### Exercise 13.

TRANPOSE *the following passages from the metrical to the prose order, without altering the sense:*—

1. Blest he, though undistinguish'd from the crowd  
By wealth or dignity, who dwells secure  
Where man, by nature fierce, has laid aside  
His fierceness, having learnt, though slow to learn,  
The manners and the arts of civil life.—*Cowper.*
2. From that bleak tenement  
He, many an evening, to his distant home  
In solitude returning, saw the hills  
Grow larger in the darkness, all alone  
Beheld the stars come out above his head,  
And travelled through the wood, with no one near  
In whom he might confess the things he saw.—*Wordsworth.*
3. The pain of death denounced  
Deterred [you] not from achieving what might lead  
To happier life,—knowledge of good and evil;  
Of good, how just? of evil (if what is evil  
Be real), why not known, since easier shunn'd?  
God therefore cannot hurt ye, and be just;  
Not just, not God; not fear'd then, nor obey'd:  
Your fear itself of death removes the fear.—*Milton.*
4. But, that thou shouldst my firmness therefore doubt  
To God or thee, because we have a foe  
May tempt it, I expected not to hear.  
His violence thou fear'st not, being such  
As we (not capable of death or pain)  
Can either not receive, or can repel.—*Milton.*
5. They heard, and were abash'd, and up they sprung  
Upon the wing; as when men wont to watch  
On duty sleeping found by whom they dread,  
Rouse and bestir themselves ere well awake.—*Milton.*

6. That you do love me I am nothing jealous ;  
 What you would work me to I have some aim ;  
 How I have thought of this, and of these times,  
 I shall recount hereafter : for this present  
 I would not,—so with love I might entreat you,—  
 Be any further moved.—*Shakespeare.*

37. Another variety of transposition is that of changing speeches from the *Direct* to the *Indirect* or *Oblique* form, and *vice versa*. A Direct speech gives the words exactly as spoken, the speaker employing the pronouns of the first person in referring to himself; an Indirect speech gives the words as reported by another. *E. g.:*—

*Direct.* I have frequently said to myself, “ I shall never be happy till I have atoned for this offence.”

*Indirect.* He had frequently said to himself that he would never be happy till he had atoned for that offence.

38. In transposing a speech from the direct to the indirect form, the following rules must be observed :—

1. The first and second persons must be changed to the third; *e. g.*,—*I assure you*; *He assured them*.

2. Each present tense must be turned into its corresponding past; *e. g.*,—

I *know* well. He *knew* well.

I *told* you last year. He *had told* them last year.

I *have* now *explained*, etc. He *had* now *explained*.

I *shall* endeavour, etc. He *would* endeavour, etc.

3. The nearer demonstrative *this* is changed into the more remote *that*; *e. g.*,—

I shall never forget *this* day.

He would never forget *that* day.

### Exercise 14.

TRANSPOSE the following passages from the direct to the indirect form :—

1. The Chancellor of the Exchequer:—“ There is no commodity of more universal use than paper. It is a great error to suppose, as my right honourable friend has supposed, that paper is consumed exclusively by the rich.”

2. "The rich, no doubt, are the largest consumers for writing purposes; but paper is consumed to an enormous extent by the poor, who can scarcely purchase a single article of daily consumption which is not wrapped in paper that enhances its price."

3. "Yes, I repeat, that enhances its price,—not in the same degree, I admit, as the paper consumed by the rich, who use the better sorts of writing paper, and finely printed books, that are taxed at the rate of 3, 4, and 5 *per cent.*"

4. Mr Macaulay:—"I am so sensible, Sir, of the kindness with which the House has listened to me, that I will not detain you longer. I will only say this, that if the measure before us should pass, and should produce one-tenth part of the evil which it is calculated to produce, and which I fully expect it to produce, there will soon be a remedy, though of a very objectionable kind."

5. Mr Pitt:—"The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall attempt neither to palliate nor to deny; but content myself with wishing that I may be one of those whose follies cease with their youth, and not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not, Sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail where the passions have subsided."

6. "I trust myself," said Mr Brougham, "once more in your faithful hands, I fling myself again on your protection; I call aloud to you to bear your own cause in your hearts. I implore of you to come forward in your own defence,—for the sake of this vast town and its people,—for the salvation of the middle and lower orders,—for the whole industrious part of the whole country. I entreat you by your love of peace, by your hatred of oppression, by your weariness of burthensome and useless taxation; by yet another appeal, to which those must lend an ear who have been deaf to all the rest,—I ask it for your families, for your infants, if you would avoid such a winter of horrors as the last. It is coming fast upon you; already it is near at hand. Yet a few short weeks, and we may be in the midst of those unspeakable miseries, the recollection of which now rends your very souls."

### Exercise 15.

TRANPOSE from the INDIRECT to the DIRECT form:—

1. Mr Canning said, that the end which he had always had in view as the legitimate object of pursuit to a British statesman, he could describe in one word. The language of the philosopher was diffusely benevolent. It professed the amelioration of the lot of all mankind. He hoped that his heart beat as high towards other nations of the earth as that of any one who vaunted his philanthropy; but he was contented to confess that the main object of his contemplation was the interest of England.

2. The temper and character, said Mr Burke, which prevailed in our colonies were, he was afraid, unalterable by any human art. They could not, he feared, falsify the pedigree of that fierce people, and persuade them that they were not sprung from a nation in whose veins the blood of freedom circulated. The language in which they (the colonists) would hear them (the House of Commons) tell them this tale would detect the imposition; their speech would betray them. An Englishman was the most unfit person on earth to argue another Englishman into slavery.

3. In his speech at the trial of Warren Hastings, Mr Sheridan said, that whilst he pointed out the prisoner at the bar as a proper object of punishment, he begged leave to observe that he did not wish to turn the sword of justice against that man, merely because an example ought to be made. Such a wish was as far from his heart, as it was incompatible with equity and justice. If he called for justice upon Mr Hastings, it was because he thought him a great delinquent, and the greatest of all those who, by their rapacity and oppression, had brought ruin on the natives of India, and disgrace upon the inhabitants of Great Britain. Whilst he called for justice upon the prisoner, he wished also to do him justice.

4. Sir Robert Peel, addressing the students of the University of Glasgow, asked whether he said that they could command success without difficulty? No; difficulty was the condition of success. "Difficulty is a severe instructor, set over us by the supreme ordinance of a parental guardian and legislator, who knows us better than we know ourselves, as he loves us better too. He that wrestles with us strengthens our nerves, and sharpens our skill. Our antagonist is our helper." Those were the memorable words of the first philosophic statesman, the illustrious Edmund Burke. He (Sir Robert) urged them to enter into the amicable conflict with difficulty. Whenever they encountered it, they were not to turn aside; they were not to say that there was a lion in the path; but to resolve upon mastering it: and every successive triumph would inspire them with that confidence in themselves, that habit of victory, which would make future conquests easy.

5. Sir Edward Bulwer Lytton said he now proceeded to impress on them the importance of classical studies. He would endeavour to avoid the set phrases of declamatory panegyric which the subject too commonly provoked. But if those studies appeared to them cold and tedious, the fault was in the languor with which they were approached. Did they think that the statue of ancient art was but a lifeless marble? Let them animate it with their own young breath, and instantly it lived and glowed. Greek literature, if it served them with nothing else, should excite their curiosity as the picture of a wondrous state of civilisation, which, in its peculiar phases, the world could never see again, and yet from which every succeeding state of civilisation had borrowed its liveliest touches.

6. Addison wrote in the *Spectator*, that when he looked upon the tombs of the great, every emotion of envy died in him; when he read the epitaphs of the beautiful, every inordinate desire went out; when he met with the

grief of parents upon a tombstone, his heart melted with compassion ; when he saw the tomb of the parents themselves, he considered the vanity of grieving for those whom we must quickly follow ; when he saw kings lying by those who deposed them, when he considered rival wits laid side by side, or the holy men that divided the world with their contests and disputes, he reflected with sorrow and astonishment on the little competitions, factions, and debates of mankind.

## 6. PUNCTUATION.

**39.** *Punctuation* is the art of indicating, by means of points, what members of a sentence are to be conjoined, and what members are to be separated, in meaning.

(a) It is a secondary use of Punctuation to indicate where the chief pauses are to be made in reading aloud. These pauses are naturally made where the meaning is divided ; but there must often be pauses where there are no points, as there are frequently points where there need be no perceptible pauses.

**40.** The Points made use of for this purpose are :—

The Period,.....	.
The Comma,.....	,
The Semicolon,.....	;
The Colon,.....	:
The Dash,.....	—

The occasional points—the use of which is sufficiently indicated by their names,—are :—

The Mark of Interrogation,.....	?
The Mark of Exclamation,.....	!
Quotation Marks,.....	“ . . . ”
Brackets, or Parentheses,.....	( . . . )

## 41. I. THE SIMPLE SENTENCE :—

I. When the simple elements stand in their natural or logical order (§ 36), the only punctuation required is a *period* at the close ; as, “ I visited every chamber by turns.”

II. An Adverbial phrase at the beginning of a sentence is generally followed by a *comma* ; as, “ By night, an atheist half believes a god.”

III. Parenthetical Connectives and Vocatives are enclosed between *commas* ; as, “ His master, however, has dismissed him ; ” “ This, my friends, is our only chance of escape.”

IV. Appositional phrases following their nouns are generally enclosed between *commas*; as, "Thackeray, the author of *Vanity Fair*, died in 1863."

V. Co-ordinate words and phrases are separated from each other by *commas*, unless they are in pairs connected by a conjunction; as, "They came on the third day, by the direction of the peasants, to the hermit's cell;" "He was reserved and proud, haughty and ambitious."

### Exercise 16.

*Supply the proper Points:—*

1. Our dear friend the General in his last letter mortified me not a little.
2. On his departure I presented him with a piece of opium.
3. Man Sir is a weed in those regions.
4. The nation too was now for the first time essentially divided in point of character and principle.
5. Goldsmith the author of the *Deserted Village* wrote with perfect elegance and beauty in a style of mellow tenderness and elaborate simplicity.
6. Much less did it resemble any known herb weed or flower.
7. A premonitory moistening at the same time overflowed his nether lip.
8. Nevertheless strange stories got about.
9. Mr Speaker I rise to move the second reading of this Bill.
10. In a few days his Lordship's town-house was observed to be on fire.
11. Our ancestors were nice in their method of sacrificing their tender victims.
12. Give me Master Zimmerman a sympathetic solitude.

### 42. II. THE COMPLEX SENTENCE:—

I. The rules for simple sentences apply to individual clauses in complex sentences.

II. Subordinate clauses are separated from their principal clauses, and from one another (unless when very closely connected in meaning) by *commas*; as, "As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet."

III. When a clause is restrictive,\* no comma is needed; as, "The soul that sinneth, it shall die."

IV. A number of subordinate clauses bearing the same relation to the principal clause, are separated from one another by *semi-colons*, and from the principal clause by a *colon*; as, "If he

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\* See *Progressive English Grammar*, § 46, II.

violates the most solemn engagements ; if he oppresses, extorts, robs ; if he imprisons, confiscates, banishes at his sole will and pleasure : this is his defence, etc."

V. A formal quotation is enclosed in *quotation marks*, and preceded by a *colon* ; as, "His defence is: 'To be robbed, violated, oppressed, is their privilege.' " When the quotation forms a part of the narrative, it may be preceded by a *comma* ; as, "To a tribune who insulted him, he replied, 'I am still your Emperor.' "

VI. A sudden break in a sentence is marked by a *dash* ; as, "Only in a custom of such long standing, methinks, if their Holinesses the Bishops had, in decency, been first sounded—but I am wading out of my depths."

### Exercise 17.

*Supply the proper Points :—*

1. As the Russian cavalry retired their infantry fell back toward the head of the valley leaving men in three of the redoubts they had taken and abandoning the fourth.

2. Had there been merely an opening in the coral rock it could not have been detected from the sea excepting by the diminution of the foaming surf just at that spot a circumstance that could scarcely be visible unless the observer were opposite the aperture.

3. When Phocion the modest and gentle Phocion was led to execution he turned to one of his fellow-sufferers who was lamenting his own hard fate Is it not glory enough for you says he that you die with Phocion.

4. If we consider our own country in its natural aspect without any of the benefits and advantages of commerce what a barren uncomfortable spot of earth falls to our share.

5. These unhappy people were proposing schemes for persuading monarchs to choose favourites upon the score of their wisdom capacity and virtue of teaching ministers to consult the public good of rewarding merit great abilities and eminent services of instructing princes to know their true interest by placing it on the same foundation with that of their people of choosing for employments persons qualified to exercise them with many other wild impossible chimeras that never entered before into the heart of man to conceive.

6. Emerging thence again before the breath  
Of full-exerted heaven they wing their course  
And dart on distant coasts if some sharp rock  
Or shoal insidious break not their career  
And in loose fragments fling them floating round.

### 43. III. THE COMPOUND SENTENCE:—

I. The rules for simple and complex sentences apply to simple and complex clauses in compound sentences.

II. Co-ordinate clauses are generally separated by a *semicolon*; as, “The genius making me no answer, I turned about to address myself to him a second time; but I found that he had left me.”

III. When two clauses are simple, and neither of them contains a comma within itself, a *comma* may be used to separate them; as, “Every man desireth to live long, but no man would be old.”

IV. When an independent clause is appended to a sentence without a conjunction, it is preceded by a *colon*; as, “To reason with him was vain: he was infatuated.”

V. In contracted sentences, the omissions are indicated by *commas*; as, “To err is human; to forgive, divine.”

### Exercise 18.

#### *Supply the proper Points:—*

1. It may seem a little extraordinary that notwithstanding his cruelty his extortion his violence his arbitrary administration this prince not only acquired the regard of his subjects but never was the object of their hatred he seems even in some degree to have possessed to the last their love and affection.

2. The success of their enterprises was suitable to the diversity of their characters and was uniformly influenced by it.

3. Conversation enriches the understanding but solitude is the school of genius and the uniformity of a work denotes the hand of a single artist.

4. The mind of Clovis was susceptible of transient fervour he was exasperated by the pathetic tale of the passion and death of Christ and instead of weighing the salutary consequences of that mysterious sacrifice he exclaimed with indiscreet fury had I been present at the head of my valiant Franks I would have revenged his injuries.

5. The Arians upbraided the Catholics with the worship of three gods the Catholics defended their cause by theological distinctions and the usual arguments objections and replies were reverberated with obstinate clamour till the king revealed his secret apprehensions by an abrupt but decisive question which he addressed to the orthodox bishops If you truly profess the Christian religion why do you not restrain the king of the Franks.

6.

Nor only through the lenient air this change  
 Delicious breathes the penetrative sun  
 His force deep-darting to the dark retreat  
 Of vegetation sets the steaming power  
 At large to wander o'er the verdant earth  
 In various hues but chiefly thee gay green  
 Thou smiling Nature's universal robe  
 United light and shade where the sight dwells  
 With growing strength and ever-new delight.

## Chapter II.—Principles of Construction.

44. *Synthesis* is the converse of Analysis. The latter is the breaking down of a sentence into its parts; the former is the building up of parts into a whole.

45. In constructing a sentence, the first care must be to make it *complete*. Every sentence must contain at least one independent predicate (§ 26); and every predicate must have its subject distinctly expressed or clearly implied.

46. In arranging the subordinate members of the sentence, care must be taken to connect explanatory words and phrases with the words which they explain. This is the quality of *clearness*. It may be destroyed,—1<sup>st</sup>, by *dislocation*, or the unnatural separation of members that are closely connected in meaning; or, 2<sup>d</sup>, by *ambiguity*, or by placing a member in such a position that it is doubtful which of two possible constructions is intended.

1. The following is an example of *dislocation*:-

“The effect of this devotion of elegant minds to rural occupations has been wonderful *on the face of the country*.”

Here the phrase, “on the face of the country,” is separated by the greater part of the sentence from the word “effect,” to which it directly refers; and the mind is perplexed by the long suspension of the current of the sense. The sentence would be clearer, as well as more elegant, thus: “This devotion of elegant minds to rural occupations has produced a wonderful effect *on the face of the country*.”

2. The following is an example of *ambiguity*:-

“Rome once more ruled over the prostrate nations *by the power of superstition*.”

This may mean either of two things,—(1.) that Rome had at a former time ruled over the nations “by the power of superstition,” and now resumed that power; (2.) that Rome had formerly ruled over the nations by some other power,—that of conquest, or of imperial influence,—and now did so by a different power, that of superstition. The sentence, as it stands, most naturally bears the former construction. To convey the latter meaning, it should stand thus: “Rome, by the power of superstition, once more ruled over the prostrate nations.”

**47.** Ambiguity frequently arises from the careless use of the pronouns, especially the relatives; *e.g.*,

“King John of France was led in triumph through the streets of London by the Black Prince, the son of Edward III., *who* had defeated him, and taken him prisoner, at the battle of Poictiers.”

Any one unacquainted with the historical facts would be doubtful, from the construction of this sentence, whether it was the Black Prince or his father that had taken John prisoner. The following arrangement would remove the ambiguity: “King John of France, who had been defeated and taken prisoner at Poictiers by the Black Prince, the son of Edward III., was led in triumph through the streets of London by his conqueror.”

**48.** Important modifications of a statement should be mentioned before the statement itself. This applies especially to negatives, to absolute phrases, and to clauses of condition and concession; *e.g.*,

“I have *never* been in Vienna.”

“*The king being dead*, a dispute arose as to the succession.”

“*If the secretary really wrote that letter*, he is a traitor.”

“*Though he slay me*, yet will I trust in him.”

When the substantive notion is mentioned first, the mind is apt to conclude that it is absolutely true. It is the object of the above arrangement to prevent this error. For a similar reason, we prefix the attribute to the substantive; as, a *white* rose, a *black* horse.

**49.** When a sentence contains a number of adverbs (words, phrases, or clauses), they should be distributed over the sentence; *e.g.*,

“The Earl of Lancaster was thrown (1) *into prison*, (2) *shortly after the execution of the Earl of Kent*, (3) *at the instigation of Mortimer*, (4) *on pretence of his having consented to a conspiracy for the restoration of Edward II.*”

Here we have four adverbial phrases, all relating to the same verb, "was thrown;" and the effect of ranging them one after another at the end, is to make the sentence cumbrous to the sense, and unmusical to the ear. The sense will be clearer, the sound more melodious, and the whole effect more graceful, by grouping the adverbs round the principal members of the sentence, thus: "*Shortly after the execution of the Earl of Kent, the Earl of Lancaster was, at the instigation of Mortimer, thrown into prison, on pretence of his having consented to a conspiracy for the restoration of Edward II.*" Every one of the phrases is thus brought nearer in position to the words to which they all refer.

In this arrangement, it is most natural to place the adverb of *time* at the beginning of the sentence, and the adverb of *place* after the verb, and as near to it as possible.

**50.** In antithetical clauses, the contrasted members should occupy corresponding places; *e.g.*,—

"To be CARNALLY minded is *death*, but to be SPIRITUALLY minded is *life* and *peace*."

Sometimes, however, the order of the terms in the second clause is the reverse of that in the first; *e.g.*,—

"EVIL pursueth *sinners*, but to *the righteous* GOOD shall be repaid."

**51.** Prominence is given to compared or contrasted members by *Ellipsis*, *i.e.*, by leaving out in the subsequent clauses words which may be supplied from the first; *e.g.*,—

"Homer *was* the greater genius; Virgil — the better artist: in the one, *we most admire* the man; in the other, — the work."

**52.** According to the method of its construction, a sentence is either *periodic* or *loose*. A sentence in which the clauses are knit together by a close logical connexion, and in which the complete sense is suspended until the close, is called a *period*. When there is any earlier point at which the thought naturally terminates, and when the predicate is followed by phrases or clauses which are not necessary to the completeness of the sense, the sentence is said to be *loose*. It is not essential to the period that it should close with the principal predicate; for, as appears in the following example, this may be extended by modifications, which form an integral part of the proposition. The *loose* style

is admissible in simple narrative and ordinary descriptions. The *periodic* style is adopted in dignified or elevated compositions.

The following is an example of the *period* :—

“ *Compelled* by want to attendance and solicitation, and *so* much versed in common life, *that* he has transmitted to us the most perfect delineation of the manners of his age, Erasmus *JOINED* to his knowledge of the world *such* application to books, *that* he will stand for ever in the first rank of literary heroes.

The words on which the thread of the sentence is suspended are printed in *italics*. The introductory clauses, “ *Compelled . . . age*,” are obviously attributive, and lead us to expect a subject to which they relate. We find that subject in “ *Erasmus*.” The latter part of the sentence is held together by the correlative particles “ *such*” and “ *that*.”

The following illustrates the *loose* construction :—

“ It is in vain to say that the portraits *which* exist of this remarkable woman are not like each other ; for, amidst their discrepancy, each possesses general features *which* the eye at once acknowledges as peculiar to the vision, *which* our imagination has raised, *while* we read her history for the first time, and *which* has been impressed upon *it* by the numerous prints and pictures *which* we have seen.”

This sentence is not only loose, but viciously so. In the second member of it, the main assertion ends with “ *features*.” To this word, two of the remaining clauses are clumsily attached by “ *which*,” and each of these has another “ *which*” clause attached to it, one of them being still further prolonged by the clause beginning with “ *while*.”

**53.** A sentence, *periodic* or *loose*, should not close abruptly, or end with an insignificant word.

1. It should not end with a *postponed preposition* ; *e.g.*,—

“ It (custom) is indeed able to form the man anew, and to give him inclinations and capacities altogether different from those he was born *with*.”

The last phrase should be, “ from those *with* which he was born.”

2. It should as rarely as possible close with the *pronoun* “ *it* ;” *e.g.*,—

“Let us first consider the ambitious, and these both in their progress to greatness, and after the attaining of *it*.”

Say, “after *its* attainment,” or “after attaining *it*;” for the construction is not so objectionable when the pronoun is immediately preceded by a verb.

3. It should not close with *an unemphatic adverb*; *e.g.*—  
“Example appeals not to our understanding alone, but to our passions *likewise*.”

Here the adverb usurps the place which, in order to bring out the contrast, properly belongs to “our passions.” It is stronger and more elegant to say, “but *likewise* to our passions.”

54. As regards expression, or the language of which a sentence is composed, the following rules will suffice at this stage of the subject:—

I. Prefer *simple* words to those that are abstruse or unintelligible; *e.g.*—

“The *inoculation* of the political *virus* embittered party feeling in England.”

Many ordinary readers would be puzzled by this sentence, who would understand the writer’s meaning at once if he were to say, “The introduction of the political poison.”

II. Avoid *circumlocution*, or a round-about way of expressing a simple idea; *e.g.*—

“Even *at that period of time, the things I endured were not allowed to come to a termination.*”

The sentence would be much stronger thus, “Even *then my sufferings were not allowed to terminate.*”

III. Avoid *redundancy*, or the addition of words which the sense does not require; *e.g.*—

“They ascended *to the top* of the mountain, and then returned home *again.*”

A more forcible expression would be, “After ascending the mountain, they returned home.”

IV. Avoid *tautology*, or the repetition of a word in a different sense; *e.g.*—

“Harrow from the accident of *position*, Rugby of wealth, have risen from the humble *position* of charity schools, etc.”

The word “situation” might have been used for “position” in the first instance.

The substance of these rules is contained in the general direction,—“Aim at conveying the *maximum* of thought in the *minimum* of words.”

### Chapter III.—Synthesis of Simple Sentences.

**55.** A Simple Sentence, as already explained, is a sentence that contains only one subject and predicate. This single predicate must be independent,—it must not be preceded by any word which implies its dependence upon another statement. The sentence must contain only one *finite* verb. All other verbs which it is necessary to retain must be turned into participles or infinitives.

**56.** In the following exercises in Synthesis, each element to be included in the sentence is stated as a separate proposition; but only such words are to be introduced into the sentence as are necessary fully and clearly to express all the thoughts.

**57.** In working the exercises, the following directions are to be followed:—

- I. Write down the Subject on a line by itself.
- II. Write down the Verb on a line by itself.
- III. If the Verb is incomplete, write down each complement or object on a line by itself.
- IV. Write down the attributes beside the nouns to which they refer.
- V. Write down each adverb or adverbial phrase on a line by itself.
- VI. Arrange these parts according to the principles explained in the preceding chapter.

**58.**

**Example.**

(1.) *The Propositions.*

- a. The *king* gained a victory.
- b. The *king* ruled over England (*att. to subj.*).
- c. The *victory* was a decisive one (*att. to obj.*).
- d. It was gained over the *Scots* (*adv.*).
- e. The *battle* was fought near *Dunbar* (*adv.*).
- f. *Dunbar* is on the east coast of *Scotland* (*att. to e.*).
- g. This took place in 1294 (*adv.*).

(2.) *The Elements.*

*Subject*, . The king (att.) of England

*Verb*, . gained

*Complēm<sup>t</sup>*, a victory (att.) decisive

*Adverbs*, 1. over the Scots

2. near Dunbar (att.) on the east coast of Scotland

3. in 1294.

As there are three adverbials here, it is a case to which § 49 applies. We therefore begin with the adverb of time; and get,

(3.) *The Sentence.*

"In 1294, the King of England gained a decisive victory over the Scots, near Dunbar, on the east coast of Scotland."

## Exercise 19.

*Synthesis of Simple Sentences.*

\* \* \* The Subject and Predicate are printed in Italics.

1. a. *Malcolm* was king of Scotland.  
b. He was constrained to retire.  
c. He had come too late to support his confederates (*adv. phr. of cause*).
2. a. *I* saw the Queen of France.  
b. It is now sixteen or seventeen years since *I* saw her (*adv. phr. of time*).  
c. She was then the Dauphiness (*appositional phr.*).  
d. *I* saw her at Versailles (*adv. phr. of place*).
3. a. *Edgar Atheling* sought a retreat in Scotland.  
b. He was the Saxon heir to the throne (*appos. phr.*).  
c. The insurrection on his behalf had failed (*abs. phr.*).  
d. He was accompanied by his followers (*att. phr. to subj.*).  
e. He had taken refuge in Scotland on a previous occasion (*an adverb*).  
f. He fled from the pursuit of his enemies (*adv. phr. of cause*).
4. a. There was a *conspiracy*.  
b. It consisted of two parts (*adjective*).  
c. Its object was to subvert the government (*att. phr. to subj.*).  
d. The conspiracy was *discovered*.  
e. This took place shortly after the accession of James I. (*adv. phr. of time*).
5. a. *The one plot* was called the Main (*att. phr. to subj.*).  
b. It was said to have been chiefly conducted by Sir Walter Raleigh and Lord Cobham (*att. phr. to subj.*)  
c. It consisted of a plan to place Arabella Stuart on the throne.

d. She was the king's cousin (*appos. phr.*).  
 e. This was to be accomplished with the assistance of the Spanish Government (*adv. phr. of manner*).  
 6. a. *The other plot* was called the *BYE* (*att. phr. to subj.*).  
 b. It is also known as the *SURPRISE*, or the *SURPRISE TREASON* (*att. phr. to subj.*).  
 c. This plot was led by Broke and Sir Griffin Markham (*att. phr. to subj.*).  
 d. Broke was brother of Lord Cobham (*appos. phr.*).  
 e. This *was a design* to surprise and imprison the king.  
 f. It was also intended to remodel the government (*adv. phr. of purpose*).  
 7. a. Tournay surrendered in 1513 (*adv. phr. of time*).  
 b. It surrendered to *Henry VIII*.  
 c. The Bishop of Tournay was dead (*abs. phr.*).  
 d. The King *bestowed* the see upon Wolsey.  
 e. Wolsey was the king's favourite (*appos. phr.*).  
 f. He obtained the revenues of the see as well as its administration (*object*).  
 8. a. *Sir Edward Howard* was an English admiral (*appos. phr.*).  
 b. There was a French war in 1513 (*adv. phr. of time*).  
 c. Howard was attempting to cut six French galleys out of a port (*adv. phr. of time or manner*).  
 d. That port was Conquet (*att. phr. to "port"*).  
 e. He had with him only two vessels (*adv. phr. of manner to c.*).  
 f. He *was slain*.  
 g. This happened at the commencement of the war (*adv. phr. of time*).  
 9. a. *Henry VII*. was the founder of a dynasty (*appos. phr.*).  
 b. That dynasty was the House of Tudor.  
 c. He *died* of a consumption.  
 d. His death took place at Richmond.  
 e. Richmond was his favourite palace (*appos. phr.*).  
 f. The event happened on the 25th April 1509.  
 g. He had reigned twenty-three years and eight months (*adv. phr. of time*).  
 h. He was then in the fifty-second year of his age (*adv. phr. of time*).  
 10. a. *The European nations* were conquered by the Romans (*adv. phr. of manner to b.*).  
 b. This conquest had first cemented them into a whole (*att. to "nations"*).  
 c. They had a second bond of union (*adj.*).  
 d. It was a still firmer bond.  
 e. They *derived* it from Christianity.  
 f. This Christianity was common to them all (*adj.*).  
 11. a. *Warenne* had entered Scotland.  
 b. He had collected an army (*adv. phr. to a.*).

- c. It consisted of forty thousand men (*att. phr. to "army"*).
- d. He had levied it in the north of England.
- e. His advance was unexpected (*adv. to a.*).
- f. He *was defeated* by Wallace.
- g. The English army suffered severely (*adv. phr. of manner*).
- h. The battle was fought at Cambuskenneth.
- i. Cambuskenneth is near Stirling.

12. a. Elizabeth was sister to Mary.

- b. The latter was anxious to involve the former in some appearance of guilt (*adv. phr. of purpose to c.*).
- c. For this purpose she seized the opportunity of a rebellion.
- d. This rebellion had been headed by Wyatt (*poss. att.*).
- e. *Mary ordered* Elizabeth to be committed to the Tower.
- f. When there she was to be examined.
- g. Her examination was to be strict (*adv.*).
- h. It was to be conducted by the Council.

#### Chapter IV.—Synthesis of Complex Sentences.

59. A Complex Sentence is a sentence which, besides its principal predicate, has one or more subordinate clauses. A simple sentence may be made complex by expanding one of its members into a clause. The simple and the complex sentence thus agree in that both contain one, and only one, leading assertion; they differ in that the subordinate members in the former are either *words* or *phrases*; while in the latter one at least of them is a *clause*.

60. The different kinds of subordinate clauses are distinguished by the connectives that introduce them. Care should therefore be taken in every case to employ the proper connective.

With this view constant reference should be made to the Table in § 30.

61. In the following exercises, the substance of each clause is stated as an independent proposition. The pupil is required to supply the proper connectives, and to connect each subordinate clause with that member of the principal clause to which it relates.

(a) In the earlier exercises, the connectives are supplied, so that the pupil has only to arrange the clauses in the best order for giving clearness and force to the sentence.

62. In working the exercises, the following plan may be adopted:—

- I. Write down each member of the principal clause (subject, verb, object, etc.) in a line by itself.
- II. Write each subordinate clause beside the member in its superior clause to which it relates.
- III. Arrange the clauses according to the principles explained in Chapter II.

### 63.

#### Example 1.

##### 1. The Clauses.

- A. The more prudent of the crusaders provided themselves with those precious metals.
- 1a<sup>1</sup>. Who were not sure (*att. to subj.*).
- a<sup>2</sup>. That they should be fed from heaven with a shower of quails or manna (*subs.*).
- 2a<sup>1</sup>. Which, in every country, are the representatives of every commodity (*att. to "metals"*).

##### 2. The Elements.

A. Subject: The more prudent of the crusaders	(1a <sup>1</sup> ) who were not sure   (a <sup>2</sup> ) that they should be fed from heaven with a shower of quails or manna
Verb: provided	
Object: themselves	
Adverb: with those precious metals	(2a <sup>1</sup> ) which, in every country, are the representatives of every commodity.

##### 3. The Sentence.

“*The more prudent of the crusaders*, who were not sure that they should be fed from heaven with a shower of quails or manna, *provided themselves with those precious metals* which, in every country, are the representatives of every commodity.”

64. In the following example, the clauses are thrown into the form of separate propositions, the nature of each, and its relation to its superior clause, being indicated in the notes.

#### Example 2.

##### 1. The Propositions.

- A. Tyranny would have ruled without control.
- 1a<sup>1</sup>. Tyranny was breaking through all barriers on every favourable moment (*att. to subj.*).
- 2a<sup>1</sup>. The nobility had not been free and brave (*adv. of condition*).
- a<sup>2</sup>. The people were poor and disunited (*adv. of time*).

2. *The Elements.*A. *Subject*: Tyranny,

Verb: would have ruled

Adverb: without control.

(1a<sup>1</sup>.) which was breaking through all barriers on every favourable moment,(2a<sup>1</sup>.) if the nobility had not been free and brave | (a<sup>2</sup>.) when the people were poor and disunited.3. *The Sentence*: In accordance with § 48, we should begin with the clause of *condition*. At the same time we interweave with it the clause of *time*, which modifies it; and the following is the result:—“If, when the people were poor and disunited, the nobility had not been free and brave, *that tyranny* which was breaking through all barriers on every side, *would have ruled without control*.”

## Exercise 20.

## A. (WITH CONNECTIVES.)

1. *A*. History has frequently taught me.
  - a*<sup>1</sup>. That the head has the very next (day) been fixed upon a pole (*subs.*).
  - a*<sup>2</sup>. Which has one day grown giddy with the roar of the million (*att. to subj.*).
2. *A*. The variation of the needle filled the companions of Columbus with terror.
  - a*<sup>1</sup>. Which is now familiar (*att. to subj.*).
  - a*<sup>2</sup>. Though it still remains one of the mysteries of nature (*adv. of concession*).
  - a*<sup>3</sup>. Into the cause of which the sagacity of man hath not been able to penetrate (*att. to “mysteries”*).
3. *A*. Alexander VI. perceived the townsmen busy in the market-place, pulling down a figure from a gibbet.
  - 1a*<sup>1</sup>. As he was entering a little town in the neighbourhood of Rome (*adv. of time*).
  - a*<sup>2</sup>. Which had just been evacuated by the enemy (*att. to “town”*).
  - 2a*<sup>1</sup>. Which had been designed to represent himself (*att. to “figure”*).
4. *A*. These ruling principles are in truth everything and all in all.
  - a*<sup>1</sup>. Which in the opinion of such men have no substantial existence (*att. to subj.*).
  - a*<sup>2</sup>. As I have mentioned (*att. to “men”*).
5. *A*. It is impossible to doubt.
  - 1a*<sup>1</sup>. That private wars were perpetuated by so convenient a custom (*subs., obj. of “doubt”*).

a<sup>2</sup>. Which, indeed, owed its universal establishment to no other cause (*att. to "custom"*).  
 2a<sup>1</sup>. Though private wars did not originate in the feudal system (*adv. of concession*). § 48.

6. *A.* We may believe.

1a<sup>1</sup>. That Samuel ventured on the solemn step of anointing David king (*subs., obj. to "believe"*).  
 1a<sup>2</sup>. After David had been driven away from Saul (*adv. of time*).  
 2a<sup>2</sup>. And after David's life had been attempted several times (*adv. of time*). § 53 (3).  
 2a<sup>1</sup>. If we are to arrange events according to their probable connexion (*adv. of condition*). § 48.

### B. (WITHOUT CONNECTIVES.)

1. a<sup>2</sup>. The king broke off both treaties (*subs. obj.*).  
 a<sup>1</sup>. The people learned this (*adv. of time*).  
 A. The people celebrated their triumph by bonfires and public rejoicings.

2. a<sup>1</sup>. I have an indifferent opinion of the vulgar (*subs. obj.*).  
 a<sup>3</sup>. Some merit raises the shout of the vulgar (*att. to "merit"*).  
 a<sup>2</sup>. I am ever led to suspect that merit (*adv. of effect*).  
 A. This I own.

3. A. Charles gave orders.  
 1a<sup>1</sup>. Parliament was summoned in 1626 (*adv. of time*).  
 2a<sup>1</sup>. The customary writ was not to be sent to the Earl of Bristol (*subs. obj.*).  
 1a<sup>2</sup>. Bristol, while Spanish ambassador, had mortally offended Buckingham, the king's favourite, in the affair of the Spanish marriage (*att. to "Bristol"*).  
 2a<sup>2</sup>. Bristol was therefore obnoxious to Charles (*att. to "Bristol"*).

4. A. There were thousands of living gazettes in all the villages of France.  
 1a<sup>1</sup>. They discussed Napoleon's measures with the utmost freedom (*att. to "gazettes"*).  
 2a<sup>1</sup>. They uttered curses, not loud, but deep (*att. to "gazettes"*).  
 3a<sup>1</sup>. Napoleon had got possession of the press, of the tribune, and of the pulpit (*adv. of concession*).  
 4a<sup>1</sup>. Nobody could write an attack on him (*adv. of concession*).  
 5a<sup>1</sup>. Nobody could make a public speech in opposition (*adv. of concession: contr.*).

5. 1a<sup>1</sup>. Despotism is the genuine constitution of India (*subs. obj.*).  
 2a<sup>1</sup>. A disposition to rebellion in the subject or dependent prince is the necessary effect of this despotism (*subs. obj.*).

3a<sup>1</sup>. Jealousy and its consequences naturally arise on the part of the sovereign (*subs. obj.*).  
 4a<sup>1</sup>. The government is everything (*subs. obj.*).  
 5a<sup>1</sup>. The subject is nothing (*subs. obj. : contr.*).  
 6a<sup>1</sup>. The great landed men are in a mean and depraved state, and subject to many evils (*subs. obj.*).  
 A. All this he lays down as a rule.

6. 1a<sup>1</sup>. The paramount end of liberal study is the development of the student's mind (*subs. obj.*).  
 a<sup>2</sup>. This development is accomplished through some exercise of the faculties (*att. to "exercise"*).  
 2a<sup>1</sup>. Knowledge is principally useful as a means of determining the faculties to that exercise (*subs. obj.*).  
 A. This I hold.

### Chapter V.—Synthesis of Compound Sentences.

65. A Compound Sentence is a sentence which contains more than one principal Predicate,—each of which may have subordinate Predicates attached to it. In a compound sentence, a principal clause without subordinate clauses is called a *simple* clause, and corresponds, in construction, to the simple sentence; a principal clause with subordinate clauses, is called a *complex* clause, and corresponds to the complex sentence. The leading divisions of the compound sentence, therefore, are dealt with in the same manner as simple and complex sentences. The only point of difference that remains is the manner of connecting these principal members with one another. The relation between them is that of co-ordination; and the proper connectives are mentioned in § 25. For convenience, the signs which represent them may be repeated here:—

1. The sign + indicates copulative co-ordination, expressed by *and*.
2. " — " alternative " " " either, or.
3. " X " antithetical " " " but.
4. { " ∴ " causative " " " therefore.  
     { " ∵ " " " " " " for.

66. In working the following exercises, each leading member of the compound sentence is to be dealt with as if it were a

simple or a complex clause. The proper connectives are then to be placed between them, and the compound sentence will be complete.

(a) In the earlier Exercises (A), as in the case of the complex sentence, the connectives are supplied.

### 67. Example 1. (*With Connectives.*)

#### 1. *The Clauses* :—

A. The sentinels were wedged amongst the crowd.

a<sup>1</sup>. Who endeavoured to prevent the people from trespassing on the parapet (*att. to subj.*).

B. *And* an officer was compelled rapidly to retire.

b<sup>1</sup>. Who ordered the sentinels to drive the people down with their bayonets, not very prudently on such an occasion (*att. to subj.*).

C. *For* the people would not be debarred from gazing, till the last moment, upon the hero, the darling hero of England.

#### 2. *The Leading Members* :—

A. The sentinels, who endeavoured to prevent the people from trespassing on the parapet, were wedged amongst the crowd.

B. *And* an officer, who ordered them to drive the people down with their bayonets,—not very prudently, on such an occasion,—was compelled rapidly to retire.

C. *For* the people would not be debarred from gazing, till the last moment, upon the hero—the darling hero of England.

#### 3. *The Compound Sentence* :—

“The sentinels, who endeavoured to prevent the people from trespassing on the parapet, were wedged amongst the crowd; and an officer, who ordered them to drive the people down with the bayonet,—not very prudently, upon such an occasion,—was compelled rapidly to retire; for the people would not be debarred from gazing, till the last moment, upon the hero,—the darling hero, of England.”

### 68. Example 2. (*Without Connectives.*)

#### 1. *The Clauses* :—

a<sup>1</sup>. At times industry and the arts flourish (*att. to “times”*).

A. In these times men are kept in perpetual occupation.

+B. They enjoy the occupation itself as their reward.

c<sup>1</sup>. Some pleasures are the fruit of their labours (*att. to obj.*).

+C. They also enjoy these pleasures as their reward (*contr.*).

#### 2. *The Leading Members* :—

A. In times *when* industry and the arts flourish, men are kept in perpetual occupation.

*B. And they enjoy as their reward the occupation itself.*

*C. As well as those pleasures which are the fruit of their labours.*

**3. The Compound Sentence :—**

“ In times when industry and the arts flourish, men are kept in perpetual occupation ; and enjoy as their reward the occupation itself, as well as those pleasures which are the fruit of their labour.”

**Exercise 21.**

**A. (WITH CONNECTIVES.)**

1. *A. I may at least plead in excuse.*  
  - 1*a*<sup>1</sup>. If I accomplish the present task but imperfectly (*adv. of condition*).  
  - 2*a*<sup>1</sup>. That the present task has not been previously attempted (*subs.*).  
*B. And I therefore request.*  
*b*<sup>1</sup>. That you will view rather as the outline of a course of reasoning than as anything pretending to finished argument (*subs.*).  
*b*<sup>2</sup>. What I have to state to you on this subject (*subs. obj.*).
2. *A. This might serve to teach the great.*  
  - 1*a*<sup>1</sup>. If the great could be taught any lesson (*adv. of condition*).  
  - 2*a*<sup>1</sup>. Their glory stands upon how weak a foundation (*subs. obj.*).  
*a*<sup>2</sup>. Which is built upon popular applause (*att. to subj.*).  
*B. For they as quickly condemn.*  
*1b*<sup>1</sup>. As such praise (*adv. of man*).  
*b*<sup>2</sup>. What seems like merit (*subs. obj.*).  
*2b*<sup>1</sup>. What has only the appearance of guilt (*subs. obj.*).
3. *A. Johnson had seen so much of sharp misery.*  
  - B. And Johnson had felt so much of sharp misery.*  
*ab.* That Johnson was not affected by paltry vexations (*adv. of effect*).  
*C. And Johnson seemed to think.*  
*c*<sup>1</sup>. That every body ought to be hardened to these vexations as much.  
*c*<sup>2</sup>. As Johnson was hardened to these vexations (*adv. of degree*).
4. *A. Their joy literally becomes our joy.*  
  - a*<sup>1</sup>. When we cordially congratulate our friends (*adv. of time*).  
*a*<sup>2</sup>. Which, however, to the disgrace of human nature, we do but seldom (*att. to a*<sup>1</sup>).  
*B. We are as happy for the moment.*  
*b*<sup>1</sup>. As they are happy (*adv. of degree*).  
*C. Our heart swells with real pleasure.*  
*D. Our heart overflows with real pleasure.*  
*E. Joy sparkles from our eyes.*  
*F. Joy animates every feature of our countenance, and every gesture of our body.*  
*G. Complacency sparkles from our eyes.*  
*H. Complacency animates every feature of our countenance and every gesture of our body.*

\*\*\* The clauses from C. to H. to be *contracted* (§ 32).

5. *A.* We prepare to meet the blow.  
*B.* And we think to ward off the blow.  
*C.* Or we think to break the force of the blow.  
*abc.* When the blow is coming.  
*d<sup>1</sup>.* What cannot be avoided (*subs. obj.*).  
*D.* We arm ourselves with patience to endure.  
*E.* We agitate ourselves with fifty needless alarms about it.  
*F.* But the pang is over.  
*G.* And the struggle is no longer necessary.  
*fg.* When the blow is struck (*adv. of time*).  
*H.* And we cease to harass ourselves more about the blow.  
*h.* Than we can help (*adv. of comp.*).  
6. *A.* A war is just against the wrong-doer.  
*a<sup>1</sup>.* When reparation for wrong cannot be otherwise obtained (*adv. of time*).  
*B.* But a war is conformable to all the principles of morality then only.  
*b<sup>1</sup>.* When the war is not likely to expose the nation to the evils (*adv. of time*).  
*1b<sup>2</sup>.* By which it is levied (*att. to "nation"*).  
*2b<sup>2</sup>.* Which it professes to avert (*att. to "evils"*).  
*2b<sup>1</sup>.* And when the war does not inflict on the nation sufferings (*adv. of time*).  
*3b<sup>2</sup>.* Which has done the wrong (*att. to "nation"*).  
*4b<sup>2</sup>.* Which are altogether disproportional to the extent of the injury (*att. to "sufferings"*).

### B. (WITHOUT CONNECTIVES.)

1. *a<sup>1</sup>.* We do not discern many stars with our naked eyes (*att. to "stars"*).  
*A.* We see many stars by the help of our glasses.  
*b<sup>1</sup>.* Our telescopes are the finer (*adv. of degree*).  
*+B.* Our discoveries in that proportion are the more.

2. *A.* We have great deference for public opinion.  
*b<sup>2</sup>.* Something is good (*att. to "that"*).  
*b<sup>1</sup>.* Nothing but that can be permanently popular (*subs. obj.*).  
*+B.* This we readily admit.

3. *A.* I at first kept my usual silence.  
*b<sup>1</sup>.* Was it more like himself than a Saracen? (*subs. alter.*).  
*×B.* Upon the knight's conjuring me to tell him this, I composed my countenance in the best manner I could.  
*c<sup>1</sup>.* Much might be said on both sides (*subs. obj.*).  
*+C.* I replied.

4. *a<sup>1</sup>.* Sir Roger is landlord to the whole congregation (*adv. of reason*).  
*A.* He keeps the whole congregation in very good order.

b<sup>1</sup>. By chance he has been surprised into a good nap at sermon (*adv. of condition*).  
 ∵B. Upon recovering out of it he stands up.  
 +C. He looks about him.  
 +D. He wakes them himself.  
 -E. He sends his servant to them.  
 de. He sees somebody else nodding (*adv. of condition*).

5. 1a<sup>1</sup>. A person looked on the waters only for a moment (*att. to "person"*).  
 2a<sup>1</sup>. The waters were retiring (*subs. obj.*).  
 A. That person might fancy this.  
 1b<sup>1</sup>. A person looked on the waters only for five minutes (*att. to "person"*).  
 2b<sup>1</sup>. The waters were rushing capriciously to and fro (*subs. obj.*).  
 +B. That person might fancy this.  
 1c<sup>1</sup>. A person keeps his eye on the waters for a quarter of an hour (*adv. of time*).  
 +2c<sup>1</sup>. He sees one sea-mark disappear after another (*adv. of time*).  
 3c<sup>1</sup>. The ocean is moved in some general direction (*att. to "direction"*).  
 ×C. Then it is impossible for him to doubt of that general direction.

6. 1a<sup>2</sup>. Unavoidable difficulties might be expected from the nature of Columbus's undertaking (*att. to "difficulties"*).  
 2a<sup>2</sup>. Other difficulties were likely to arise from the ignorance and timidity of the people under his command (*att. to "such"*).  
 a<sup>1</sup>. Columbus had to be prepared to struggle not only with the former difficulties, but also with such as the latter (*subs. comp.*).  
 A. The early discovery of the spirit of his followers taught Columbus this.  
 b<sup>3</sup>. He had discoveries in view (*att. to "discoveries"*).  
 b<sup>2</sup>. Naval skill and undaunted courage would be requisite for accomplishing these discoveries (*adv. of comparison*).  
 b<sup>1</sup>. The art of governing the minds of men would be no less requisite (*subs. obj.*).  
 +B. He believed.

## Chapter VI.—Original Sentences.

69. The preceding exercises afford sufficient practice in the mechanical construction of sentences, of which both the thought and the language are supplied. The next step in the course of instruction suggested in these lessons is the writing of Original Sentences, in which both the thought and the language shall be

the pupil's own. This may best be accomplished by proposing questions, the answer to each of which shall be in the form of a complete sentence,—simple, complex, or compound, according to the necessities of the case, the ability of the pupil, or the judgment of the teacher.

**70.** In performing this exercise, two things must be carefully attended to :—

1. The sentence must in every case be a direct answer to the question; not a vague statement about the subject of inquiry.

(a) This will conduce to accuracy of thinking, as well as to precision of language. A loose answer should in every instance be rejected.

2. Every sentence must be grammatically complete. It must make complete sense, apart from the question. In other words, the subject of the question must be repeated in the answer. For example, if the question be : "How is an eclipse of the sun caused?" it is not a complete answer to reply, "By the moon intercepting its rays." It must be : "An eclipse of the sun is caused by the moon intercepting its rays."

(a) When an incomplete sentence is presented to the teacher, he should ask the pupil to analyze it. This will demonstrate its incompleteness.

The construction of every sentence should further be tested by the principles explained in Chapter II.

### 71.

#### Example.

*Question* : . What is a volcano?

*Answer* : . A volcano is a mountain which from time to time throws up burning matter or lava, together with ashes and stones, through an opening in its summit called the crater.

### Exercise 22.

*Write one sentence in answer to each question.*

#### A.

1. What is coal?
2. What is the diamond?
3. Which is the most precious metal? and why?

4. How is paper made?
5. What is leather?
6. Whence is linen obtained; and what are its uses?
7. What is an earthquake?
8. How is an eclipse of the moon caused?
9. Is snow of any use to the farmer?
10. What are the motions of the earth; and what changes depend upon each.
11. What is the cause of the tides?
12. What are gregarious animals?

**B.**

1. What is the mariner's compass?
2. What is the microscope?
3. What was the Gunpowder Plot?
4. Who were the Pilgrim Fathers?
5. What were the Jacobite Rebellions?
6. Who was Christopher Columbus?
7. For what is William Wallace famous?
8. What was the fate of Sir Walter Raleigh?
9. What led to the invention of printing?
10. What is trial by jury?
11. What is the difference between exogenous and endogenous plants?
12. What is the difference between reason and instinct?

## PART II.—THE STRUCTURE OF PARAGRAPHS.

## Chapter I.—Principles of Construction.

**72.** A *Paragraph* is a connected series of sentences relating to the same subject. As the sentence is the result of the synthesis, or building up, of clauses, so the paragraph is the result of the synthesis, or building up, of sentences. Indeed, the elements of the sentence and of the paragraph are substantially the same. They differ only in form. In the sentence they appear as words, phrases, or clauses; in the paragraph they appear as complete sentences. A sentence may thus be expanded into a paragraph, by expressing each of its important members in the form of a separate sentence.

**73.** There are three qualities to be aimed at in the construction of paragraphs,—1. Unity; 2. Continuity; 3. Variety.

**74.** I. *Unity*.—This quality requires that all the sentences in a paragraph should bear directly upon the main subject, or division of a subject, to which it refers. It should not be overloaded with details which tend to destroy its clearness and force; neither should it be prolonged so as to embrace elements which have not a manifest connexion with its leading topic.

**75.** II. *Continuity*.—As all the sentences in a paragraph should thus relate to the same subject, they should be arranged so as to carry the line of thought naturally and suggestively from the one to the other. For this purpose free use should be made of the continuative particles and phrases; as, "however," "moreover," "indeed," "thus," "consequently," "at the same time," "in like manner," etc., etc.

**76.** III. *Variety*.—The successive sentences should differ from one another, both in the manner of their construction and in their length. It will be found to be of advantage to make the sentences at the beginning brief. The attention of the reader is thus arrested at the outset, without being subjected to

any unnecessary strain. A longer sentence than usual, gathering up the various threads of thought, has its appropriate place at the close.

77. These qualities are illustrated in the following brief paragraph from Macaulay:—

(1.) "It is by his essays that Bacon is best known to the multitude. The *Novum Organum* and the *De Aug-  
(2.) mentis* are much talked of, but little read. They have produced, indeed, a vast effect upon the opinions of mankind; but they have produced it through the operation of intermediate agents. They have moved the intellects which have moved the world. It is in (4.) the essays alone that the mind of Bacon is brought into immediate contact with the minds of ordinary (5.) readers. There he opens an exoteric school, and talks to plain men in language which everybody understands, (6.) about things in which everybody is interested. He has thus enabled those who must otherwise have taken his merits on trust, to judge for themselves; and the (7.) great body of readers have, during several generations, acknowledged that the man who has treated with such consummate ability questions with which they are familiar, may well be supposed to deserve all the praise bestowed on him by those who have sat in the inner school."

The *unity* of this paragraph is complete. The subject to which it relates is announced in the opening sentence. The fact thus stated is illustrated and enforced, chiefly by comparison and contrast, in the succeeding sentences; but no new topic is started throughout the paragraph, and its oneness is thus unimpaired.

The *continuity* is also very evident. Sentences (1) and (2) are connected by the relation of antithesis. Sentence (3) is an amplification of (2), and is connected with it by the pronoun *they*, and the particle *indeed*. Sentence (4) repeats the closing clause of (3) in another form, and is joined to it, also, by the pronoun. Sentence (5) is the return from the antithesis, and repeats the statement of (1), which in sentences (5), (6), and (7), is still further elaborated. (5) and (6) are linked together by *there*; (6) and (7), by *thus*.

The *variety* in length is sufficiently indicated by the spaces between the

numbers of the sentences in the margin. It will be noticed that (1), (2) are both short sentences; (3), (5), (6) are of medium length, but their equality is saved from sinking into sameness by the introduction of another short sentence, (4). The long sentence (7) at the close gives dignity and impressiveness to the paragraph, like a prolonged note at the conclusion of a melody.

**78.** There are three kinds of composition, to any one of which a paragraph may belong:—

- I. **NARRATION**: detailing a course of *events*.
- II. **DESCRIPTION**: setting forth the nature of particular *objects*.
- III. **EXPOSITION**: explaining scientific *principles*.

We shall deal with each kind of composition separately.

**79.** The element of Reflection, which is rather an operation of the mind than a distinct species of writing, enters more or less into all the kinds of composition specified above. It frequently occupies no more than a single sentence in a narration or a description. It may even be conveyed in a single epithet, as when we characterize a contrivance as "wonderful," or a course of action as "disastrous." Reflection may therefore be more conveniently regarded as an element common to all kinds of writing, than as itself a distinct kind of composition. The particulars which it usually embraces are *relations* of cause and effect, *judgments* of approval or disapproval, and *feelings* of pleasure or pain.

## Chapter II.—Narration.

**80.** Active scenes and courses of events form the proper subjects of *Narration*.

**81.** The single law of narration is, *that the events be narrated in the order of their occurrence*.

**82.** A narrative paragraph may be constructed by expanding and enlarging a narrative sentence, or a sentence in which certain events, or things done (*res gestæ*), are set forth. Indeed there is a remarkable correspondence between the elements of the paragraph and those of the sentence. The *predicates* in the

latter represent the separate *events* in the former ; the *subjects* and *objects* in the latter correspond with the *persons* engaged in these events ; the *attributes* in the sentence become *explanatory sentences* in the paragraph ; the *adverbials* of time, place, manner, and cause in the one, are expanded in the other into separate *sentences*, which contribute those details of circumstance that give life and energy to the composition. This suggests the best practical method of dealing with the exercises.

83. In expanding a sentence into a paragraph, every fact stated or implied in the former must first be written down as a separate sentence. These sentences will form the skeleton or outline of the paragraph. They must then be enlarged by the addition of circumstances which, though out of place in the sentence, are necessary to the completeness of the paragraph.

## 84.

### Example.

#### 1. *The Sentence.*

“ After quelling the disturbances excited in the west of England by Githa, King Harold’s mother, and building a fortress to overawe the city of Exeter, William returned to Winchester.”

#### 2. *The Expansion.*

The following facts are stated or implied in this sentence :—

1. A disturbance had arisen in the west of England.
2. It was excited by Githa.
3. Githa was the mother of Harold, the late king.
4. William started from Winchester with an army for the scene of this disturbance.
5. He succeeded in quelling it.
6. Thereafter he built a fortress to overawe the city of Exeter, the centre of the disaffection.
7. William then returned to Winchester.

#### 3. *The Enlargements.*

To make the paragraph complete, we must introduce such new facts as will explain the historical connexion of this event. Referring to the history of the period, we find :—

1. That William, having spent a year in settling the affairs of his new kingdom, believed that he might with safety visit his subjects in Normandy.
2. That the malcontents in England took advantage of his absence to excite tumults.

3. That the disturbance referred to in the west of England arose in this connexion.
4. That on hearing of it, William hurried to England and succeeded in quelling it.

Interweaving these new facts with those already ascertained, we obtain, as the result of the combined processes of expansion and enlargement,—

#### 4. *The Paragraph.*

“William the Conqueror, having spent a year in settling the affairs of his new kingdom, had succeeded so completely in restoring outward peace and order, that he believed he might safely fulfil his promise of revisiting his ancient subjects in Normandy. He had not been long absent, however, till the malcontents in England, taking advantage of his absence, began to excite tumults in various parts of the country. The most serious of these disturbances arose in the west of England, where a considerable party had gathered round Githa, the mother of Harold the late king. On hearing of the discontent, William hastened across the channel; and, arriving at Winchester, placed himself at the head of a small army with which he marched to the scene of the rebellion. By his personal presence, and his vigorous measures, he speedily succeeded in quelling the revolt. Before leaving the scene of the rebellion, he took the precaution of building a fortress to overawe the city of Exeter, the centre of the disaffection in that part of the country. Having by these measures re-established his authority in the west, he returned in triumph to Winchester, which was then the seat of his government.”

### 85. The simplest form of Narration is,—

- I. *Incidental Narration*, which deals with ordinary occurrences coming within the writer's experience, and includes, therefore, Letters, incidents of Travel or Adventure, and accounts of Mechanical Processes.

Its highest form is,—

- II. *Historical Narration*, which deals with recorded events, lying, for the most part, beyond the writer's experience, and includes, besides stories,—real or fictitious,—the narrative portions of History and Biography.

#### 1. INCIDENTAL NARRATION.

86. In Incidental Narration, the simplest language, and the most direct form of statement should be employed. A stiff or formal style of treatment is especially to be avoided.

## 87.

## Example.

1. *The Sentence.*

“ Last Wednesday night, one of my hares having escaped, some of my people, accompanied by many of the neighbours, set off in pursuit; and after an hour's chase, secured her in a tanpit full of water, and brought her home in a sack at ten o'clock.”

The particulars to be successively taken up in expanding this statement, are,—

1. The time of the occurrence.
2. The alarm raised.
3. The chase, and its incidents.
4. The capture.
5. The return.

The following paragraph,—from one of Cowper's letters,—will show how this may be done:—

2. *The Paragraph.*

“ Last Wednesday night, while we were at supper, between the hours of eight and nine, I heard an unusual noise in the back parlour, as if one of the hares was entangled, and endeavouring to disengage herself. I was just going to rise from table, when it ceased. In about five minutes, a voice on the outside of the parlour-door inquired if one of my hares had got away. I immediately rushed into the next room, and found that my poor favourite Puss had made her escape. She had gnawed in sunder the strings of a lattice work, with which I thought I had sufficiently secured the window, and which I preferred to any other sort of blind, because it admitted plenty of air. From thence I hastened to the kitchen, where I saw the redoubtable Thomas Freeman, who told me that having seen her, just after she had dropped into the street, he attempted to cover her with his hat, but she screamed out, and leaped directly over his head. I then desired him to pursue as fast as possible, and added Richard Coleman to the chase, as being nimbler, and carrying less weight than Thomas; not expecting to see her again, but desirous to learn, if possible, what became of her. In something less than an hour, Richard returned, almost breathless, with the following account. That soon after he began to run, he left Tom behind him, and came in sight of a numerous hunt of men, women, children, and dogs; that he did his best to keep back the dogs, and presently outstripped the crowd, so that the race was at last disputed between himself and Puss—she ran right through the town, and down the lane that leads to Dropshort; a little before she came to the house, he got the start and turned her; she pushed for the town again, and soon after she entered it, sought shelter in Mr Wagstaff's tanyard, adjoining to old Mr Drake's. Sturges's harvest men were at supper, and saw her from the opposite side of the way. Here she encountered the tanpits full of

water; and while she was struggling out of one pit, and plunging into another, and almost drowned, one of the men drew her out by the ears, and secured her. She was then well washed in a bucket, to get the lime out of her coat, and brought home in a sack at ten o'clock."—*Cowper.*

### Exercise 23.

*EXPAND each of the following sentences into an INCIDENTAL PARAGRAPH:—*

1. In the course of an excursion to the top of ——, which I made with two companions, in my last holidays, we had the misfortune to lose our way in a thick mist, and narrowly escaped spending the night upon the hill.

2. When fishing in the —— yesterday, I succeeded in hooking a large trout; but after playing him up and down the river for twenty minutes, I had the mortification to see him slip off the hook, just as I was bringing him to land.

3. —— Castle was visited last week by a large party, which, after wandering about the grounds, and examining the castle inside and outside, took luncheon under a spreading oak-tree on the lawn.

4. When we were at breakfast this morning, an alarm having been raised that my pony had escaped, we set off in pursuit; and after an exciting chase by all the men and dogs in the neighbourhood, we secured him at the turnpike gate, which the taxman had wisely closed when he heard the noise of our approach.

5. Last Saturday, we had a delightful walk across the fields and through the woods, in the course of which we gathered many specimens of beautiful wild-flowers, mosses, and ferns.

6. In the great fire in —— street, a fireman lost his life, in making a brave attempt to save two children who had been left in an upper storey.

7. The —— games, consisting of contests in running, leaping, putting the ball, throwing the hammer, and other manly exercises, were held last week with great success.

8. In the contest between the wind and the sun, to see which would first compel a traveller to doff his cloak, the sun succeeded by the force of his genial influence, when the wind exerted his utmost violence in vain.

9. A stag, which greatly admired his branching horns when he saw them reflected in a clear pool in which he was drinking, found them very inconvenient when he was pursued by hounds through a thick wood.

10. An old man whose end was near, wishing to show his sons the strength of union, took a bundle of sticks, and after vainly attempting to break them so long as they were bound together, easily snapped them one by one when they were separated.

11. A countryman finding a little snake half frozen, put it in his bosom to warm it to life again; but it had no sooner been revived by his kindness than it stung its benefactor, so that he died.

12. Household gas is the vapour given off by cannel coal when enclosed in an iron or clay retort, heated to a white heat; but it must be freed of tar, and be purified by passing through thin layers of lime, before it is fit for use.

#### ADDITIONAL SUBJECTS.

13. A Day in a Yacht.	19. A Military Review.
14. A Visit to the Bass Rock.	20. A Foot-ball Match.
15. A Sail down the Thames.	21. An Alarm of Thieves.
16. A Walk by the Sea-shore.	22. An Eclipse of the Sun or Moon.
17. A Snow-storm.	23. The Shepherd Boy and the Wolf.
18. An Inundation.	24. The Old Man and his Ass.

#### 2. LETTER-WRITING.

88 A Letter is not necessarily, or in all cases, a Narrative. It may embrace both Description and Exposition. Excepting peculiar cases however, Narration is the element which predominates in correspondence; and it is in connexion with this element that the forms and specialties of Letter-writing may be most conveniently explained.

89. The language of Letters should be plain and simple. The construction of the sentences should be easy and natural. Stiffness, formality, and the affectation of preciseness are, in this kind of composition, particularly objectionable. Here, a colloquial or conversational style is not only allowable, but is even desirable. Letters are for the most part written to relatives or intimate friends. Their purpose is to communicate facts which, in other circumstances, would form the subject of familiar conversation. We should therefore write to our friends in their absence very much as we should speak to them if they were present.

90. The mechanical arrangement of a letter is important. A slovenly or careless habit contracted in writing familiar letters may lead to serious consequences in more important correspondence. The following points are therefore to be attended to. Every letter should contain:—

##### I. *The Date*, and the *Place* where it is written.

The day, month, and year, should be given in full. Never date a letter merely by the day of the week, as, "Tuesday Evening."

- II. *The Form of Address*; as "Sir," "Dear Sir," "My Dear Charles," "My Dearest Father;" according to the terms of intimacy between the writer and the person addressed.
- III. *The Narrative*, or Letter proper.
- IV. *The Subscription*; as "Yours truly," "Yours faithfully," "Your affectionate brother," etc. (varying as in No. II., with the relations of the parties), and the *Name* of the writer.
- V. *The Name of the Recipient*.

**Example.**

- I. 24 Blank Street, London,  
January 13th, 1867.
- II. My Dear Charles,
- III. I write this short note to let you know of my safe arrival here this morning, after a long and tedious journey. The train was unusually heavy, and the delay at several of the stations was very long and tiresome. Had no accident happened, we should have been an hour behind time; but to add to our misfortunes, when we were a few miles on the other side of Darlington, the engine broke down, and a messenger had to be sent to that station for another engine. We had to wait nearly two hours before it arrived, and two more dreary hours I have never spent. We put on extra speed to make up for lost time, and we got considerably shaken during the latter part of the journey, to the great alarm of the ladies. In spite of all our efforts, we found, on arriving at King's Cross, that we were two hours and a half late. Mr Smith had waited for me all that time. His anxiety (for the officials would give him no particulars) had prevented him from tiring. I have not yet seen anything of London; but the Smiths have a number of plans formed for my amusement, so I expect to enjoy my visit very much.
- IV. Give my kind regards to all friends, and believe me, my dear Charles,
- V. To WILLIAM F. BROWN  
Mr Charles Brown,  
Edinburgh.

**Exercise 24.**

*Subjects for Letters.*

1. The Journey from Home to School.
2. A Holiday Ramble.
3. The Daily Routine at School.

4. How Sunday is spent at School.
5. A Visit to a Picture Gallery.
6. The Results of an Examination.
7. An Answer to a Letter inquiring when the Christmas Holidays begin and end.
8. An Answer to a Letter inviting you to spend a Holiday with a friend.
9. An Answer to a Letter asking where you are to spend your Holidays.
10. A Letter acknowledging receipt of a Present.
11. A Letter inviting a companion to spend his or her Holidays with you.
12. A Letter to a Friend abroad, describing the changes that have taken place during his absence.

91. Formal Notes (*e.g.*, Cards of Invitation and the Replies to the same) are generally written in the *Third Person*. In this case the Form of address and the Subscription must be omitted; and the Date is usually put at the end.

(a) It is a common mistake, in replying to such notes, to use the future tense instead of the present. Never say, "Miss Jones *will have* much pleasure in *accepting*, etc." She *has* much pleasure in *accepting*; she *will have* much pleasure in *being present*.

92.

**Example 1.***Invitation.*

Mr and Mrs Fitzroy request the pleasure of Mr Butler's company at dinner, on Friday, the 26th inst., at seven o'clock.

The Elms,  
5th February 1867.

*Acceptance.*

Mr Butler has much pleasure in accepting Mr and Mrs Fitzroy's invitation to dinner, for Friday the 26th inst., at seven o'clock.

The Oaks,  
6th February 1867.

*Declinature.*

Mr Butler, with compliments to Mr and Mrs Fitzroy, regrets that he cannot have the pleasure of accepting their invitation to dinner, for Friday the 26th inst., in consequence of a prior engagement.

The Oaks,  
6th February 1867.

93.

**Example 2.***Note.*

Mr Bruce presents his compliments to Major Spence, and begs to know whether he can give him the present address of his friend Mr James Thomson, who obtained a situation in a mercantile house in Liverpool

three or four years ago. Mr Bruce's reason for wishing to know Mr Thomson's address is, that he has a book belonging to Mr T. in his possession, which he wishes to return.

The Hall, Cheshire,  
1st March 1867.

*Reply.*

Major Spence, with compliments to Mr Bruce, begs to inform him that after spending two years in Liverpool, Mr James Thomson removed to London, where he at present resides. Major S. is not aware of Mr Thomson's present address; but he thinks Mr Bruce might obtain it by applying to Mr T.'s uncle in Cornhill. In the event of Mr Bruce succeeding in obtaining Mr Thomson's address, Major Spence will feel greatly obliged by Mr Bruce's communicating it to him.

Crook Street, Manchester,  
2d March 1867.

**Exercise 25.**

1. Card of Invitation to an Evening Party.
2. Card of Invitation to a *Soirée Musicale*.
3. Acceptance of the same.
4. Declinature of the same.
5. Note to a Librarian, requesting the loan of "Hume's History of England."
6. Reply to the same, forwarding the work.
7. Note to a tradesman, requesting Goods on sight.
8. Reply to the same.
9. Note to a neighbour, complaining of annoyance from his dog.
10. Reply to the same.
11. Note to a Lady, inquiring as to the character of a servant.
12. Reply to the same.

**3. HISTORICAL NARRATION.**

**94.** In Historical Narration, of which a complete example has been given at § 84, the same plan is to be followed as in the last exercise. In this kind of writing, a higher style of diction is allowable than in incidental narration. It must be remembered, however, that at this stage it is only a single paragraph on each subject that is to be produced—not a complete essay.

### Exercise 26

EXPAND each of the following sentences into an HISTORICAL PARAGRAPH :—

1. During his reverses, King Alfred was on one occasion soundly scolded by a neatherd's wife for allowing some cakes to burn, which she had told him to watch; and greatly ashamed she was when she discovered who it was that she had been abusing.

2. William Tell, the Swiss patriot, having pierced with an arrow the apple placed for a mark upon his son's head by the Austrian tyrant, dropped a second arrow; and being asked its purpose, replied that it should have found the tyrant's heart if he had harmed his son.

3. Harold, when on a visit to Duke William in Normandy, was induced to swear fealty to him; but was startled to find, on a covering being removed, that he had sworn on the relics of saints, and that his oath was irrevocable.

4 On the eve of the Battle of Bannockburn, King Robert the Bruce inadvertently engaged in single combat with Sir Henry de Bohun, an English knight, and cleft his skull, shivering the shaft of his battle-axe in the act.

5. When Rolf the Ganger was required to do homage for Neustria to Charles the Simple, he deputed one of his soldiers to perform the ceremony; who, raising Charles's foot instead of lowering his own mouth, threw the monarch on his back.

6. After the Battle of Zutphen, as the wounded Sir Philip Sidney was raising a cup of water to his parched lips, he handed it untasted to a dying soldier, who was being carried past, saying, "Thy necessity is greater than mine." (1586).

7. The Surajah Dowlah, Viceroy of Bengal, having taken Calcutta, thrust the English inhabitants, to the number of a hundred and forty-six, into a small and loathsome dungeon known as the Black-hole, where in one night the greater part of them were stifled; but Clive soon avenged this barbarity in the great Battle of Plassy.

8. At the heights of Abraham, General Wolfe was carried to the rear mortally wounded; but he lived to hear that the enemy was fleeing, when he exclaimed, " Then, God be praised, I shall die happy," and immediately expired.

9. The Emperor Leopold I. claimed the Spanish crown for his son Charles on the ground that he was a lineal descendant of Philip III.; but Louis XIV. of France could also make the same claim for his son, since both Louis and Leopold were grandsons of Philip III.

10. After Howe's return to Portsmouth, the *Royal George*, of 108 guns, when undergoing repairs, was capsized at Spithead by a squall, and, all her ports being open, immediately sank, when a great part of the crew, as well as Admiral Kempfenfeldt, who was writing in his cabin, were drowned.

11. When the ships laden with the taxed tea arrived at Boston (December 16, 1773), a body of men disguised as Mohawk Indians boarded the ships, and scattered their cargoes in the water, to the value, it is computed, of £18,000.

12. The revocation, by Louis XIV., of the Edict of Nantes, granted by Henry IV. for the protection of his Protestant subjects when he himself became a Roman-catholic, deprived France of upwards of half-a-million of its most industrious subjects, who carried into other countries not only vast sums of money, but also those arts and manufactures which had chiefly tended to enrich that kingdom.

#### ADDITIONAL SUBJECTS.

13. The Offering of Isaac.	20. The Battle of Ivry.
14. The Death of Absalom.	21. The Foreign Tour of Peter the Great.
15. The Shipwreck of St Paul.	22. The Reign of Terror.
16. The Battle of Morgarten.	23. The Charge of the Light Brigade.
17. The Crowning of Charlemagne.	
18. The Boy Crusade.	
19. Luther at the Diet of Worms.	24. The Relief of Lucknow.

#### 4. BIOGRAPHICAL NARRATION.

95. A Biographical paragraph contains a brief summary of the leading events in a man's life. It should open with a general *description* of the position which its subject occupied. This is followed by the *narrative* proper. It may conclude with *reflections* on his *character*, and the work which he accomplished in the world.

(a) It is to be observed that the pupil is not expected to produce more than a single comprehensive Paragraph on each subject. In a Theme, a complete paragraph would be devoted to each item in the outline; in the paragraph a sentence to each item, on an average, will be sufficient.

##### Example.—LORD CLIVE.

###### 1. Outline.

1. *Description*: The founder of the British Empire in India.
2. *Narrative*: Born at Styche (Shropshire), 1725—idle and mischievous at school—goes to Madras—clerk in the E. I. Company—disgusted with the monotony of office life—welcomes the call to military service—English influence in India very low—great success of Clive's exploits—Arcot, 1751—Plassy, 1757—great reputation—returns to England, 1760—made an Irish peer—affairs go wrong in his absence—sent out to put them right, 1764—restores perfect order in eighteen months—returns to England, 1767—his conduct and administration assailed, 1773—acquitted—commits suicide, 1774.
3. *Character*: Great warrior, and able statesman—resolute and uncompromising—often unscrupulous—always successful—the effects of his labours.

2. *Paragraph.*

Robert, Lord Clive, Baron of Plassy, the founder of the British Empire in India, was born at Styche, in Shropshire, in 1725. At school, he showed greater aptitude for mischief and acts of recklessness than for learning; and it was a relief to his parents to get him safely shipped off to India in 1744. He entered the civil service of the Company at Madras, at a time when its prosperity had sunk to a very low ebb; and the monotony of his sedentary life so depressed him, that he oftener than once attempted to commit suicide. When French encroachment and intrigue rendered it necessary to take measures to save English influence from total extinction, Clive gladly welcomed the call to active service. His change of profession marks an epoch in the history of India. From the day when he assumed the sword, English interests began sensibly to revive. His first great exploit was the capture and defence of Arcot, with only 500 men, 300 of whom were natives. His crowning triumph was the victory of Plassy, which laid Bengal at the feet of the English. His own reputation was now firmly established, and his name became everywhere a tower of strength. On his return to England in 1760, he received the thanks of the Company, and an Irish peerage from Government. But affairs went wrong in his absence, and in 1764, the Company sent him out again to set them right. This, by his vigorous measures, he very soon succeeded in doing. In the course of eighteen months, perfect order was restored; and on his final return to England in 1767, he was received with the distinction which his great services deserved. But his reforms had given offence to many of those who had profited by the former laxity of affairs; and it is to be regretted that many of his acts were of so questionable a character as to give his enemies a handle against him. In 1773, his administration was made the subject of a parliamentary inquiry. The decision was in his favour; but he was dissatisfied with the terms of the acquittal; and the mere fact of his having been put upon his trial affected him so deeply, that he sought relief in suicide, November 22d, 1774. Clive was one of the greatest warrior-statesmen of whom England can boast. Bold, resolute, and rapid as a soldier, he was equally calm, judicious, and comprehensive as an administrator. It cannot be denied that he was often unscrupulous in opposing cunning with cunning; but he was not cruel; he was not selfish; and his faults have been condoned by the success of his career, and by the splendid services he rendered to his country.

## Exercise 27.

## 1. HORATIO NELSON.

1. *Description:* The greatest naval hero of England.
2. *Narrative:* Born at Burnham Thorpe (Norfolk) in 1758—a boy of great spirit and courage—fondness for the sea—joins the *Raisonnable* as a midshipman, under his uncle, Captain Suckling—sails in Captain Phipps's Arctic expedition, 1773—assists in the reduction of Corsica,

when he lost his right eye at Calvi, 1794—with Sir J. Jervis, defeats the Spaniards off Cape St Vincent, 1797—loses his right arm at Santa Cruz, 1798—gains the battle of the Nile, 1798—created Baron Nelson of the Nile—attacks Copenhagen, 1801—created Viscount—defeats the French and Spaniards at Trafalgar, 1805,—death wound; dies in three hours—great public funeral in St Paul's.

3. *Character*: Great determination—strong sense of duty—“the greatest sailor since the world began.”

## 2. JAMES WATT.

1. *Description*: The chief inventor of the steam-engine.

2. *Narrative*: Born at Greenock, 1736—delicate childhood, educated at home—turn for practical mechanics—apprenticed to a mathematical instrument maker in London, 1755—returns to Glasgow, 1756—patronized by the University—becomes mathematical instrument maker there—plans and executes the Monkland and Crinan Canals—surveys the Caledonian—begins to study the steam-engine, 1759—repairs the model engine of Glasgow College—patents his improved steam-engine, 1789—sets up engine works, with Boulton, at Soho, near Birmingham, 1775—very prosperous—discovers the elements of water, 1783—introduces gas-lights, 1798—retires from business, 1800—dies at Heathfield, near Birmingham, 1819.

3. *Character*: Acute, persistent, and laborious—effects of his invention on the progress of the world—upright, generous, simple-minded.

## 3. CARDINAL WOLSEY.

1. *Description*: The great minister of Henry VIII.

2. *Narrative*: Thomas Wolsey, born at Ipswich, 1471—his father said to have been a butcher there—goes to Oxford—called “the boy bachelor”—connexion with the Dorset family—presented to the living of Lymington—becomes royal chaplain, 1508—service to Henry VII.—king’s almoner to Henry VIII.—acquires ascendancy over the king—becomes lord treasurer, 1512—bishop of Lincoln—archbishop of York—cardinal and pope’s legate, 1515—lord chancellor—fluence supreme—contemplates the reform of the church—supports the king’s divorce from Catherine—the king alienated by its failure—opposition of the nobles—antipathy of Anne Boleyn—deprived of his offices, 1529—retires to Esher—arrested at York for high treason, 1530—dies at Leicester on his way to London.

3. *Character*: Ambitious, haughty, arrogant—but an impartial judge, and an able administrator.

## 4. MARTIN LUTHER.

1. *Description*: The leader of the Reformation in Germany.

2. *Narrative*: Born at Eisleben, 1483—poverty of his youth—studies law at Erfurt—finds copy of the Vulgate—enters the monastery of St Augustine—his spiritual struggle—kindness of Staupitz—ordained a priest, 1507—Professor at Wittemberg—his great popularity—

sent to Rome, 1510—disgust with the corruption of the clergy—sale of indulgences—controversy with Tetzel—burns the pope's bull—summoned to the Diet of Worms, 1521—carried off to Wartburg—translates the New Testament into German—returns to Wittemberg—marries—great activity—Diet of Augsburg, 1530—Melanthon's confession—last days at Wittemberg—goes to Eisenberg, and dies, 1546.

3. *Character*: Honesty, determination, fearlessness—eloquence—the effects of his labours on the world.

#### 5. MUNGO PARK.

1. *Description*: Great African traveller.

2. *Narrative*: Born at Fowlshiel, near Selkirk—destined for the church—studies medicine—apprentice in Selkirk—goes to Edinburgh—appointed assistant-surgeon to the *Worcester*, East Indiaman, 1792—offers his services to the African Association—Arrives at the Gambia, 1795—penetrates to Sego, and returns, 1796—kindness of Karfa Taura—returns to London, 1797—publishes his travels, 1799—practises in Peebles, 1801—returns to Africa, 1805—reaches Bam-bakoo, on the Niger—approaches Sego—murdered, or drowned.

3. *Character*: Courage and perseverance—self-sacrifice—endurance of fatigue and hardships—results of his labours.

#### 6. GEORGE WASHINGTON.

1. *Description*: The founder of the Republic of the United States.

2. *Narrative*: Born at Bridge's Creek, in Virginia, 1732—education, simple and meagre—early military predilections—nearly enters the British navy—becomes public surveyor to Lord Fairfax—appointed adjutant-general of militia, 1751—encroachments of the French—is appointed commissioner to remonstrate with them—serves in the expedition to the Ohio, and in various campaigns against the French—marries and settles at Mount Vernon—outbreak of the War of Independence—appointed commander-in-chief, 1775—defeated at Brandywine, 1777—capitulation of Lord Cornwallis at Yorktown, 1781—enters New York, 1783—resigns, and returns to private life for six years—delegate from Virginia in the federal convention, 1787—elected first President of the United States, 1789—re-elected, 1793—retires, 1796—dies, 1799.

3. *Character*: Simple, truthful, sincere, patriotic—patient, persevering, conciliatory, disinterested—his influence on the infant republic.

#### ADDITIONAL SUBJECTS.

7. Oliver Cromwell.
8. Wellington.
9. Marlborough.
10. Napoleon.
11. Warren Hastings.
12. William Pitt.

13. Alfred the Great.
14. Peter the Great.
15. Alexander the Great.
16. Charlemagne.
17. Julius Cæsar.
18. William of Orange.

### Chapter III.—Description.

96. It is the purpose of the *Descriptive Paragraph* to explain *what an object is*,—to describe its nature, its structure or the combination of its parts, its qualities, and the uses to which it is applied.

97. Description may be either *general* or *particular*. The former corresponds with logical definition. It states the species or class to which an object belongs, comparing and contrasting it with other objects of the same genus. The latter embraces an enumeration of all the particulars regarding the object which are necessary to make our knowledge of it clear and complete. A general description may be contained in a single sentence. A particular description extends over several sentences, or an entire paragraph. A complete Descriptive Paragraph should include both kinds of description, starting with the general description, and passing from this to particulars. It admits also of the introduction of occasional *reflections* on the qualities of objects, and the purposes which they serve.

98. The general outline of a Descriptive Paragraph will therefore embrace these elements:—

1. *A General Description*: the class to which the object belongs, and the points of agreement and difference between it and other objects of the same class.
2. *A Particular Description*: its appearance, form, size, colour, etc.—its locality or situation—its structure, with a description of its parts—its characteristic features, or points of special interest—its habits (if it be an animal)—its kinds or varieties.
3. *Reflections*: its qualities—its uses.

(a) It is not necessary to mention all these particulars in connexion with every object. Neither is it necessary that the elements should follow one another in the above order. In particular, reflections may be introduced at various points in the paragraph, as they are frequently suggested by particular features in the description. The mode in which the general scheme is applied to special classes of objects will appear in the outlines given under each of the following exercises.

99.

**Example.****THE ELEPHANT.****1. Outline.**

1. *General*: Thick-skinned animals,—the largest terrestrial mammalia furnished with a proboscis.
2. *Particular*: Gigantic size—clumsy appearance—thick, pillar-like legs—the proboscis or trunk; its uses—short neck—sharp sight—quick ear—gregarious animals—swim well—the Indian elephant—the African elephant.
3. *Reflection*: Docile disposition—intelligence—revengeful when roused—used as beasts of burden, in hunting and in war.

**2. Paragraph.**

The elephant belongs to the order of Pachyderms, or thick-skinned animals, which includes the largest terrestrial mammalia at present in existence. It is called a proboscidian pachyderm, from being furnished with a proboscis or trunk. The elephant is an animal of gigantic size, and as its parts are not well proportioned, it has a clumsy appearance. Its legs are thick and pillar-shaped, and are well adapted for supporting its massive body. Its head is large, and its neck very short in proportion to its size; but this is compensated by the length and elasticity of its trunk. This trunk is an elongation of the nostrils, consisting of a double tube, terminating in a curious appendage resembling a finger. By means of this wonderful contrivance, the animal supplies itself with food and water. With it, also, it can lift great weights, uproot trees, untie knots, and even hold a pen. The elephant possesses sharp sight, a quick ear, and a delicate sense of smell. They usually live together in herds, comprising from fifty to a hundred individuals. The oldest marches at the head of the troop, the next in age watching the rear. They swim well, and they run with remarkable speed. They often live to the age of nearly two hundred years. Two species of elephants are known in existing nature, the African elephant, known by its round head, convex forehead, and large flattened ears; and the Indian elephant, which has an oblong head, a concave forehead, and ears of moderate size. The former is exceedingly fierce, and indeed cannot be tamed. The latter is mild and docile. When taken young, they are easily tamed, and are employed as beasts of burden, both in tiger-hunting and in war. Inoffensive and peaceful, they rarely use their gigantic powers of injury; but when irritated, they often exhibit a furious and revengeful ferocity. Conscious of their own massive strength, they feared no enemy, till the aggressions of man taught them his superiority.

**100.** In the following exercises, the subjects are classified under four heads:—1. Common Things, including Machinery. 2. Natural History. 3. Physical Appearances. 4. Remarkable Places.

## I. COMMON THINGS.

## Exercise 28.

## 1. A CLOCK.

1. *General*: An instrument for measuring and indicating time—compare with sun-dial; sand-glass, etc.
2. *Particular*: The dial, divided into hours and minutes—smaller circle divided into seconds—hands—works; wheels moved by spring or or weights—pendulum, its use—fusee cylinder, its use—kinds; house clock, public clock, watch, etc.
3. *Reflection*: Regularity—exactness of indication—use in regulating our occupations—importance of punctuality.

## 2. A SHIP.

1. *General*: A floating house or castle—a water carriage.
2. *Particular*: Shape, adapted for motion—various sizes—parts: hull—masts—sails—rigging—rudder—cabins—hold—kinds: sailing ship—steam-ship—merchant ship—man-of-war—yacht—schooner, etc.
3. *Reflection*: Strength—lightness—speed—use in passenger traffic—in commerce—in war.

## 3. A RAILWAY CARRIAGE.

1. *General*: A carriage made to run on iron rails—contrast with ordinary carriages.
2. *Particular*: Divided into compartments; several carriages in one—seats divided—lamps for night travelling—iron wheels (four, six, or eight), broad surface, with projecting flange, to catch the inner side of the rail—break—buffers—guard's box—kinds: first, second, and third classes—saloon carriage—post-office carriage—luggage van, etc.
3. *Reflection*: Strength—safety—comfort.

## 4. PAPER.

1. *General*: The material of which books are made—compare with parchment, leather, etc.
2. *Particular*: Made of linen rags—picked and sorted—reduced to pulp—strained—passed over wire-cloth—pressed between rollers, etc.\*—resembles a sheet or web of cloth—various thicknesses and colours.
3. *Reflection*: Qualities: flexible—smooth—stiff—easily torn—used for writing—printing—packing—for making papier-maché goods—effects in diffusing literature and intelligence.

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\* The process of paper-making need not be minutely detailed here: that belongs rather to *Narration*.

## 5. COAL.

1. *General*: An inflammable fossil, in common use.
2. *Particular*: Found in mines or pits in all parts of the world—the most remarkable mines in England at Whitehaven—principal mines in Scotland in Lanarkshire—often shows traces of its vegetable origin—black colour—found in strata—brought forth in irregular masses—English coal—cannel coal—Scotch coal.
3. *Reflection*: Burns brightly, slowly, and throws out much heat—one of the chief sources of British wealth—used wherever it is necessary to raise heat—for domestic purposes—in the arts and manufactures—for the steam-engine—for making gas, tar, coke, etc.

## 6. IRON.

1. *General*: A hard, fusible metal—contrast with lead and gold.
2. *Particular*: Found in the earth, in combination with clay, lime, and flint—in all countries—abundantly in Britain, France, Sweden, and Russia—livid grey colour—no definite form—sometimes in crystals—pig iron—wrought iron—malleable iron—steel—wire—plumbago—loadstone, etc.
3. *Reflection*: The most useful of the metals—for domestic purposes—machinery and implements of all kinds—a great source of wealth to a country—affords occupation to thousands of the inhabitants.

## ADDITIONAL SUBJECTS.

7. Leather.	10. Silver.	13. Sugar.	16. A Barometer.
8. Porcelain.	11. Lime.	14. Oil.	17. A Life-Boat.
9. Wine.	12. Lead.	15. Wool.	18. A Telescope.

\*.\* Before writing on any of these subjects, the pupil should prepare an outline upon it, similar to the above.

## II. NATURAL HISTORY.

## Exercise 29.

## 1. THE LION.

1. *General*: A carnivorous or flesh-eating animal; one of the cat tribe—compare with domestic cat, and with tiger.
2. *Particular*: Great size—graceful form—majestic air—tawny colour—now found chiefly in Africa—large head—long and slender body—shaggy mane—powerful neck—sharp teeth—cat-like claws—long tail with tassel end—terrible roar—*Habits*, feeds on flesh—lies in wait for its prey—treads softly—roams at night, rests by day.
3. *Reflection*: Prodigious strength—great sagacity—the king of beasts.

## 2. THE HORSE.

1. *General*: Hoofed quadruped: contrast with lion—non-ruminating: contrast with cow.
2. *Particular*: Found in a wild state in Tartary and America—long body—long and slender legs, adapted for running—durable hoofs—silken mane and tail—skin covered with short hair, smooth and glossy—cutting teeth in front—grinders behind—space between those in which the bit is placed—gregarious in a wild state—feeds on grass, oats, etc.—draught horse—riding horse—racer—hunter, etc.
3. *Reflection*: To man, the most useful of the animals, in peace or in war—leather—horse-hair, etc.—qualities, easily domesticated, docile and affectionate, patient, persevering, courageous.

## 3. THE OWL.

1. *General*: A nocturnal bird of prey—contrast with eagle.
2. *Particular*: Large head—short neck—projecting eyes, with border of feathers—weak wings—imperfect vision—pursue their prey in the dark—fly without noise, and easily surprise their victims—hide in holes in trees, or clefts of rocks by day—mournful hooting.
3. *Reflection*: More useful than injurious—destroy great numbers of vermin—used to be thought a bird of ill-omen, “the bird of night.”

## 4. THE HERRING.

1. *General*: Soft-finned fish—with scaly body.
2. *Particular*: Inhabit the Northern Seas—come south as far as 40° lat. every year—begin to arrive on coasts of Europe, Asia, and America in April and May—abundant in June and July—caught in the meshes of nets—travel in vast shoals—smoked—dried—fresh.
3. *Reflection*: A valuable article of food—great source of activity and of wealth—occupies large fleets and great numbers of the population.

## 5. THE SILKWORM.

1. *General*: Scaly-winged insects—nocturnal, working by night.
2. *Particular*: A native of North China—now reared in Italy, France, and the south of Europe—Three stages; caterpillar, chrysalis, butterfly—feeds on the mulberry-leaf—thirty-four days in caterpillar state—three days in forming cocoon—twenty days in chrysalis state—to obtain the silk, the chrysalis must be killed before it leaves the cocoon—the fibres are then wound off three or four filaments in one thread—the part which cannot be reeled off is carded, and forms floss-silk.
3. *Reflection*: Very valuable for its silk.

## 6. THE FIR-TREE.

1. *General*: Applied to various species of pine: evergreen.
2. *Particular*: Symmetrical and conical shape—leaves, needle-shaped, dark green, clustering round the branchlets—cones, egg-shaped,

reddish-brown in colour, scales covering the seed—trunk, tall and straight—branches, horizontal—bark, rough—kinds: Scotch, spruce, silver, larch, etc.

3. *Reflection*: Uses: trunk forms deals for building, etc.—ships' masts—fuel—yields tar, turpentine, resin, etc.

#### ADDITIONAL SUBJECTS.

7. The Camel.	10. The Whale.	13. The Gorilla.	16. The Cedar.
8. The Ostrich.	11. The Spider.	14. The Mole.	17. The Apple.
9. The Salmon.	12. The Gnat.	15. The Oak.	18. Grass.

### III. PHYSICAL APPEARANCES.

#### Exercise 30.

##### 1. AN ECLIPSE OF THE SUN.

1. *General*: The face of the sun obscured by the interposition of the moon on the line between the sun and the earth.
2. *Particular*: At the first contact, a dark segment appears to touch the edge of the sun's disc—cannot be looked at with the naked eye—coloured or smoked glass—progress gradual—the light gradually diminishes, first silvery, then grey, till a twilight effect is produced—birds go to roost, thinking that night is coming on—but the dark shadow passes off. Kinds: total—partial—annular.
3. *Reflection*: Strangely beautiful appearance—filling the mind with terror and awe in contemplating the forces of nature.

##### 2. A VOLCANO.

1. *General*: A burning mountain.
2. *Particular*: Crater, or cup, at top, through which the burning matter is ejected—eruptions take place at varying intervals; Vesuvius, once in ten years; Etna and Hecla, once in thirty or thirty-five years—preceded by rumbling noises in the earth—masses of red-hot rock, sand, and mud and water, thrown into the air—streams of lava run down sides, destroying all life.
3. *Reflection*: Cause: connected with central heat—the water below the earth's surface converted into steam—acts upon the burning mass in the bowels of the earth—this set in motion, must find an outlet—volcanoes are thus safety valves. Effects: destroy vegetation, animal life, human dwellings—sometimes buries cities; e.g., Pompeii and Herculaneum.

##### 3. GLACIERS.

1. *General*: Fields of ice,—resembling frozen lakes or rivers—contrast with avalanches, and icebergs.
2. *Particular*: Accumulations of snow in higher elevations, partially melted by the summer heat, then frozen—gradually slide down the

mountains or valleys, in the shape of a viscous or semi-solid body—become laden with debris, called *moraines*—in warmer regions, the glacier melts and deposits the *moraines*—these are proofs that glaciers once were where they do not now exist; *e.g.*, in Scotland—traced also by the scratches they leave on rocks—the most remarkable glaciers, in the Alps and Himalayas. In northern latitudes, they reach the sea without melting—break off and form icebergs.

3. *Reflection*: Gradual movement—use in carrying off the surplus snow from high mountains.

#### 4. THE FALLS OF NIAGARA.

1. *General*: The most gigantic known waterfalls in the world.
2. *Particular*: Situated on the River Niagara, connecting Lakes Erie and Ontario, separating the United States from Canada—twenty-two miles from Erie, fourteen from Ontario—strength of the rapids for a mile above the falls—narrowing of the channel—great declivity, sixty feet in the mile—divided by Goat Island (seventy-five acres) into the Canadian or horse-shoe fall (1800 feet broad, 154 feet high) and the American fall (600 feet broad, 160 feet high)—on Canadian side, water thrown out to fifty feet from the base of the cliff, leaving a passage—finest view of the whole cataract from Table Rock on Canadian side.

3. *Reflection*: Vastness—power—grandeur—sense of danger.

#### 5. THE BASS ROCK.

1. *General*: A remarkable and picturesque isolated rock—compare with Ailsa Craig.
2. *Particular*: In Firth of Forth, about two miles from the coast of Haddingtonshire—composed of fine granular greenstone—a mile in circumference—nearly round—420 feet high—accessible only on south-west—precipices rise perpendicularly on other sides—covered with solan geese—cavern perforating the island, accessible at low water—a spring on the island—a few sheep—partially inhabited—at one time fortified.
3. *Reflection*: Great natural strength—picturesqueness—historical associations—at one time a state prison.

#### 6. THE MAMMOTH CAVE.

1. *General*: The largest known cave in the world—compare with Caves of Elora.
2. *Particular*: In Kentucky (U.S.), 130 miles from Lexington—narrow entrance—a series of chambers, connected by passages—has been explored for ten miles underground—the giant's coffin (a huge, coffin-shaped rock)—the ball-room: of circular form—the bottomless pit—the lover's leap—stalactites hanging from the limestone roof—nitre abundant—a river crossed by a boat—the fish in it, blind.
3. *Reflection*: Vastness—grandeur—intense darkness, inspiring terror—equable temperature and nitrous atmosphere; recommended for consumptive patients.

## ADDITIONAL SUBJECTS.

7. Icebergs.	11. Aurora Borealis.	15. The Giant's Causeway.
8. The Rainbow.	12. The Milky Way.	16. Ailsa Craig.
9. Earthquakes.	13. Teneriffe.	17. Mont Blanc.
10. Whirlpools.	14. The Trossachs.	18. Campagna di Roma.

## IV. REMARKABLE PLACES.

## Exercise 31.

## 1. LONDON.

1. *General Description*: The metropolis of the British Empire.
2. *Particular Description*: Vast population, equal to that of Scotland: situation, on the Thames, which divides it into north and south: the city proper, the west end: has absorbed many towns which were at one time suburbs: area, 117 square miles: many miles of streets: great activity and bustle: an important seaport: the seat of government: the centre of literary and artistic life.
3. *Points of Interest*: The Tower: the Mansion House: the Houses of Parliament: St Paul's: Westminster Abbey: Buckingham Palace: St James's Palace: the Parks: the British Museum: the National Gallery: the Kensington Museum: the Monument: the Nelson Column: the Wellington Statue: the Strand: Pall Mall: Regent Street, etc., etc.
4. *Reflection*: London, an epitome of the Empire: wonderful variety of its inhabitants, men of all nations, in all states and circumstances: the solitude of a great city.

## 2. EDINBURGH.

1. *General Description*: The capital of Scotland.
2. *Particular Description*: Picturesque situation on a cluster of hills: near the Forth: separated into the old and new towns by a valley, once filled with water: the Old Town rugged, and picturesque: the New, regular, substantial, and stately: glimpses of the sea and country obtained from its busiest centres: intellectual, legal, and educational, rather than commercial.
3. *Points of Interest*: The Castle: Holyrood: the University: the Scott Monument: Fine Art Galleries: Calton Hill and Monuments thereon: Princes Street and its buildings: High Street: Bridges, Gardens, and Parks.
4. *Reflection*: Historical associations: beauty and picturesqueness, contrast between the Old Town and the New.

## 3. OXFORD.

1. *General Description*: An ancient and famous seat of learning.
2. *Particular Description*: Situated on the Isis, a tributary of the Thames, 55 miles from London: surrounded by fertile and wooded meadows:

a city of colleges, of all varieties of architecture: interspersed with gardens, meadows, and fine trees: the town and the university two distinct corporations: two distinct communities: four main streets diverging from a centre: fine groups of buildings, and beautiful vistas at various points.

3. *Points of Interest*: Magdalene College: Christ Church: Trinity: New College: University College, etc.: Bodleian Library: Radcliffe Library: the Sheldonian Theatre: the Museum: Magdalene Bridge: Christ Church Meadows: the River: the High Street and its Colleges: the Martyrs' Memorial.
4. *Reflection*: Great picturesqueness of the *tout ensemble*: beauty of detail: venerable associations: contrast in appearance with a great manufacturing city, as Liverpool or Manchester,—chimney-stalks and factories in the one case; spires, towers, domes, and palaces in the other.

#### 4. CHESTER.

1. *General Description*: An ancient episcopal city: a river port: capital of Cheshire.
2. *Particular Description*: Situated on the Dee, 16 miles S. E. of Liverpool: nearly enclosed by a rectangle of walls, about two miles in circuit, seven or eight feet thick: promenade on top: two main streets running at right angles; excavated by the Romans: lined by covered promenade in second storey.
3. *Points of Interest*: The "Rows" just described: the Cathedral: St John's Church, built by Ethelred: Arch across the Dee, the largest stone arch ever built, 200 feet span: fine Railway Station.
4. *Reflection*: The most picturesque town in England.

#### 5. POMPEII.

1. *General Description*: A city buried in the debris of volcanic eruptions.
2. *Particular Description*: In Campania, near the base of Vesuvius: remained buried, and unknown, for sixteen hundred years: whole streets and houses now excavated: regular in plan, the streets crossing at right angles, the houses two storeys high: many skeletons found in the city, some in cellars: some have left their impression in clay and mineral moulds, from which casts have been taken: 200 skeletons found in the Temple of Juno: houses and shops left entire when freed of the surrounding rubbish.
3. *Reflection*: Preserves a wonderfully complete picture of domestic and public life as it was in Italy 1800 years ago.

#### 6. THE BRITISH MUSEUM.

1. *General Description*: A great national institution for preserving treasures of literature, art, and science.
2. *Particular Description*: The building (completed 1847) in Great Russell Street: a hollow square: frontage of 570 feet: architecture, Grecian Ionic: immense galleries, of imposing appearance.

3. *Points of Interest*: The entrance portico,—double range of columns, eight in each, five feet in diameter, forty-five feet high: the libraries,—The King's Library (George III.—presented by George IV.), the Grenville Library, etc.: collections of books, manuscripts (Scott's *Kenilworth*); a mortgage-deed, signed by "William Shakespeare," etc.): prints and drawings: antiquities, Egyptian, Assyrian (Nimrud, Khorsabad); Greek (the Elgin Marbles, etc.); Roman: Zoological department (the bird gallery): botanical department: geological collection; mineralogical collection.
4. *Reflection*: Value of so vast and rich a collection to the nation, and to the progress of science.

#### ADDITIONAL SUBJECTS.

7. Liverpool.	12. Rome.	17. The Crystal Palace.
8. Glasgow.	13. Gibraltar.	18. Edinburgh Castle.
9. Cambridge.	14. Paris.	19. The Town you live in.
10. Dresden.	15. Westminster Abbey.	20. The School you attend.
11. Jerusalem.	16. The Louvre.	21. The Church you attend.

### Chapter IV.—Exposition.

**101.** *Exposition* is a species of description. It is description applied to scientific or abstract truths. We describe objects; we expound principles. The proper sphere of exposition, therefore, is the explanation of abstract thoughts and the laws of science—both physical and moral.

**102.** The subjects for exposition may be presented in the form either of *propositions* or of *terms*. We shall treat of these separately.

#### 1. EXPOSITION OF PROPOSITIONS, OR PARAPHRASE.

**103.** The simplest method of expounding a proposition consists in *paraphrase*. This exercise must not be confounded either with transposition (§ 35) or the variation of the order of a sentence, or with substitution (§ 34) or the changing of particular words. It consists properly in expressing an author's meaning in a different form. A sentence is "a complete thought expressed in words;" a sentence paraphrased is the *same thought* expressed in *different words*. This process requires that the meaning of the proposition to be explained should be correctly

understood. The pupil must grasp the thought, make it his own, and then express it in original language. For example, we may elucidate an abstract truth by expressing it in a concrete form, or *vice versa*. The general truth that men's ill deeds are remembered after their good deeds are forgotten, is expressed by Shakespeare in contrasted metaphors when he says,—

“Men's evil manners live in brass;  
Their virtues we write in water.”

And he repeats the same truth under a different image in the lines,—

“The evil that men do lives after them;  
The good is oft interred with their bones.”

This is simple paraphrase in its briefest form. But Exposition requires greater elaboration of the thought than this simple transference of the thought from one form to another. To explain the truth fully and enforce it, we must expand the simple statement by the addition of comments, illustrations, and reflections, until the paragraph bears the same relation to the original proposition that a brief homily bears to its text. This is *Expanded Paraphrase*, or Exposition.

#### 104.

#### Example.

“'Tis better to have loved and lost,  
Than never to have loved at all.”—*Tennyson*.

“When we lose a very dear friend, we are apt to think that we might have been spared the trial and suffering of bereavement had we never known him, and even to wish that it had been so. A little reflection, however, will convince us that we have gained inestimable advantages both by the friendship itself and by its loss. That man is not to be envied who has never had a friend to lose. The best feelings of his nature lie dormant, and his affections, having no external object to which to cling, hang loose and useless, or entwine themselves around his own heart and choke its growth. Nothing is more despicable than to see a man wrapt up continually in his own heart, living for himself alone, seeking only what ministers to his own pleasure, or gratifies his own vanity. There is a joy, on the other hand, in the mere outflowing of affection, in the enkindling of generous sentiments, in the performance of little acts of kindness, which strengthens our nature, and makes us in every sense better men. Even the bereaved mother, in her deepest grief, has sources of joy which the childless cannot understand.

“He talks to me, that never had a son,”

says Constance of Pandulph, when he was reproving her for her excessive grief. It is in this sense that it is “better to have loved,” even when the object of that love is gone. But there is a great gain also in the discipline of sorrow. Loss proves the reality and intensity of our affection; for love feeds on the recollection of itself. “Grief,” says Constance again,—

“Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form.”\*

But sorrow has higher uses to serve than this. It draws us to the only enduring source of consolation, and leads us to acknowledge a Father’s loving hand in our severest trials. So true is it that—

“Men may rise on stepping-stones  
Of their dead selves to higher things.”

Of these lessons, so precious in themselves, and so abiding in their effects, the man who has never loved is wholly deprived. These are the truths which the poet means to convey when he says—

“’Tis better to have loved and lost  
Than never to have loved at all.”

### Exercise 32.

#### *Subjects for EXPANDED PARAPHRASE, or EXPOSITION.*

1. “Ill blows the wind that profits nobody.”—*Shakespeare*.
2. “Men should not talk to please themselves, but those that hear them.”—*Steele*.
3. “Stone walls do not a prison make,  
Nor iron bars a cage.”—*Lovelace*.
4. “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.”—*Bacon*.
5. “The good of the people is the ultimate and true end of government.”—*Bolingbroke*.
6. “That loss is common would not make  
My own less bitter, rather more:  
Too common: never morning wore  
To evening, but some heart did break.”—*Tennyson*.
7. “Every man desireth to live long, but no man would be old.”—*Swift*.
8. “For solitude sometimes is best society,  
And short retirement urges sweet return.”—*Milton*.

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\* *King John*, iii. 4.

9. "O, what a tangled web we weave,  
When first we practice to deceive."—*Scott*.
10. "He who tells a lie is not sensible how great a task he undertakes ;  
for he must be forced to invent twenty more to maintain one."—*Pope*.
11. "Predominant habits of warfare are totally irreconcilable with those  
of industry."—*Hallam*.
12. "Thrice is he armed that hath his quarrel just ;  
And he but naked, though lock'd up in steel,  
Whose conscience with injustice is corrupted."—*Shakespeare*.

## 2. EXPOSITION OF TERMS.

**105.** When the subject for exposition is presented in the form of a *Term*, simple or complex, the mode of treatment resembles that followed in Description. The first step is a *general* description or definition of the subject, embracing both comparison and antithesis, or contrast. This should be followed by a *particular* description, or an enumeration of its characteristic features. To this we may add illustrations, in the shape of concrete examples of the application of the abstract principles. At various points in the paragraph, *reflections* may be appropriately introduced. In the case of some subjects, indeed, the paragraph must be reflective throughout.

**106.** The elements of an Expository Paragraph are, therefore, the following:—

1. *General Exposition* : Definition of the term ; comparison and contrast.
2. *Particular Exposition* : Characteristic features—illustrations.
3. *Reflection* : Causes and consequences—advantages and disadvantages—approval or disapproval—feelings of pleasure or pain.

**107.**

**Example.**

### DEMOCRACY.

1. *General* : That form of government in which a preponderance of power belongs to the people—contrast with Monarchy and Aristocracy.
2. *Particular* : The community governs itself—either directly or indirectly —resembles a company of shareholders—republics of ancient Greece —Switzerland—France—America.
3. *Reflection* : Its apparent justice—its advantages—its disadvantages—its dangers.

2. *Paragraph.*

Democracy (from the Greek *demos*, the people) is that form of government in which the sovereign power is in the hands of the people. The forms of government to which Democracy is opposed are Monarchy, in which the supreme power is entrusted to a single hereditary ruler or sovereign; and Aristocracy, in which it is exercised by men of exalted birth or influence, who are not selected by the choice of the people, but assume their position by virtue of hereditary power or personal fitness. Under the democratic form of government, the community either directly or indirectly governs itself. A direct democracy resembles a company or copartnery in which every member has a vote. Laws are made, taxes are imposed, war is declared or peace is concluded, by the whole body of the people in public assembly. An indirect democracy, on the other hand, resembles a company in which the shareholders elect directors or managers to act in their name. In the republics of ancient Greece, as in the original cantons of Switzerland, the government was exercised directly by the people in full assembly. In the modern republics, as in France, Switzerland, and the United States of America, the representative form has been preferred, chiefly because the direct form is unsuitable in a populous and widely extended state. The democratic form of government is recommended by its apparent justice. It seems only fair that those who contribute the taxes should determine the extent to which they are to be taxed, and the use to be made of the revenues. It is further maintained by philosophers that self-government tends to develop in the greatest degree the highest qualities, mental and moral, of the governed. On the other hand, democracy is attended by great disadvantages, and exposes a state to serious dangers. It does not secure in the governing body those high mental qualifications which the difficulty and responsibility of managing the complicated machinery of a state imperatively require; and it gives to the lower and less intelligent class, who form a numerical majority in every state, a preponderating influence in its affairs, to the exclusion of those who, by position and education, are both better fitted and better entitled to rule.

### Exercise 33.

#### Subjects for EXPOSITORY PARAGRAPHS.

##### 1. MONARCHY.

1. *General:* That form of government in which the sovereign power is vested in a single ruler—contrast with democracy and aristocracy.
2. *Particular:* Elective monarchy,—the sovereign chosen by the people or their representatives: hereditary monarchy,—descending from father to son; more independent than the former: absolute monarchy,—the sovereign derives his power from himself: limited monarchy,—the power of the sovereign checked by other elements, as the people, or the aristocracy, or both: elective,—the Old German Empire: hereditary,—the English Crown: absolute,—Russia: limited,—the British Constitution.

3. *Reflection*: Its origin in paternal government: gives dignity to a state, and compactness to its government: elective M. secures a succession of powerful rulers: hereditary M. saves a state from internal discords: absolute M. secures celerity of action, but tends to despotism: limited M. combines the advantages of different forms of government, and affords the greatest happiness and prosperity to a state.

## 2. EDUCATION.

1. *General*: The training (literally "the drawing out") of the faculties of the mind.

2. *Particular*: A prolonged and laborious process: compared to the cultivation of the soil,—the seed buried for a time, the fruit distant and uncertain; the end aimed at, the development and elevation of the whole man: distinguish between intellectual or general education, and professional or special education: the means employed,—languages, science, facts: different faculties to be operated upon,—judgment, imagination, taste: mental, moral, and physical education: contrast education with crudeness or the absence of training, on the one hand; and with instruction or the imparting of knowledge, on the other: *instruction* to be used as a means of *education*: education in ancient Persia and Greece: in modern Prussia, France, Britain, and America.

3. *Reflection*: Its value to all men: importance of right methods being adopted: difficulty of the process: delicacy of the machine to be operated upon.

## 3. REVENGE.

1. *General*: The passion which prompts to repaying injury with injury.

2. *Particular*: Belongs to the lower part of human nature: seen in the lower animals as well as in man,—example of the elephant: man tries to conceal it as a motive, even when acting under its influence: contrast with generosity; with the "golden rule," to do as we would be done unto: with forbearance: the savage.

3. *Reflection*: A despicable passion: reduces man to the level of the brutes: a proof of our fallen nature: unchristian: the duty of restraining it: the influence of education and of religion in checking it.

## 4. COHESION.

1. *General*: That species of attraction by which particles are held together so as to form bodies.

2. *Particular*: Its strength is in proportion to the power of bodies to resist separation of their particles; in gases it is *nil*; in liquids it is small; in solids it is greatest: particles may be reunited by cohesion, when they have been separated: it is reduced by heat, which acting on solids converts them into liquids; and acting upon liquids converts them into gases: contrast with repulsion of par-

ticles in aëriform bodies: contrast with gravitation: difficulty of separating two smooth pieces of lead or glass: dust made into tiles by compression, and expulsion of the air.

3. *Reflection*: Power of cohesion in holding the universe together: its effects in giving to matter such properties as elasticity, flexibility, ductility, malleability, etc.

#### 5. DIVISION OF LABOUR.

1. *General*: The principle in economics by which different departments of labour are performed by different hands.
2. *Particular*: The process of producing a specific article is subdivided into successive steps, and each step is assigned to a special workman: each workman limits himself to his own department: contrast with the rudimentary stages in society, in which each man does all the parts of the same work; and with the most advanced, in which machinery does all the parts equally well: pin-making: book-making: trade: education.
3. *Reflection*: Each man acquires higher skill, and greater celerity, by confining himself to a special department: saving of time—all departments progressing at once: economy of labour: increase of production: increase of employment: a greater number of men can acquire sufficient skill to labour in one department than in several: extension of manufactures and commerce.

#### 6. THE BENEFITS OF COMMERCE.

1. *Reflection*: Affords employment to large numbers: increases wealth and prosperity: calls forth energy, enterprise, activity: creates a demand for education: leads to moral and social elevation: contributes to the strength and influence of a country: binds men together by promoting common interests: binds nations together: promotes peace.
2. *Illustration*: Constitutes the true greatness of Britain: its influence in preserving peace amongst modern states,—e.g., Britain, America, and France.
3. *Antithesis*: Contrast with states and periods in which commerce was limited: the great empires based upon military power have been evanescent,—e.g., the ancient Asiatic monarchies, the Roman empire, the Germano-Roman empire, the first French empire, etc., etc.

#### ADDITIONAL SUBJECTS.

7. Aristocracy.	13. The Benefits of Travelling.
8. Toleration.	14. The Force of Habit.
9. Honesty.	15. The Advantages of Method.
10. Elasticity.	16. The British Constitution.
11. Gravitation.	17. The Pleasures of Imagination.
12. Obedience.	18. The Influences of Art.

## Chapter V.—Summary, or Précis Writing.

**108.** *Summarising* is the process of selecting, and expressing in a single paragraph, the essential features of an extended composition, or series of papers,—*e.g.*, a debate, a correspondence, an historical narrative, an official letter or despatch.

(a) The preceding exercises on the Paragraph have depended mainly on Expansion and Enlargement. The present Chapter requires the converse process,—that of Contraction and Abridgment.

**109.** The writing of a Summary (or Memorandum, as it is officially called) requires that the document or passage to be summarised be in the first place carefully read over, and a brief abstract or analysis made of the most important parts; and then that these parts be written out in the form of a short narrative, which will be the summary required. The following extract from the “Report of H. M. Civil Service Commissioners,” fully explains the nature and requirements both of the *abstract* and of the *summary* :—

“1. The object of the ABSTRACT (schedule or docket) is to serve as an index. It should contain the date of each letter: the names of the persons by whom and to whom it is written; and, *in as few words as possible*, the subject of it. The merits of such an abstract are,—(1.) to give the really important point or points of each letter, omitting everything else; (2.) to do this briefly; (3.) distinctly; and (4.) in such a form as readily to catch the eye.

“2. The object of the MEMORANDUM (or précis), *which should be in the form of a narrative*, is that any one who had not time to read the original letters might, by reading the précis, be put in possession of all the leading features of what passed. The merits of such a précis are,—(1.) to contain a concise history of the correspondence, including all that is important in its substance, and nothing that is unimportant; (2.) to present this in a consecutive and readable shape, expressed as distinctly as possible; (3.) to be as brief as is compatible with completeness and distinctness.”

**110.** The best method of performing this exercise may be gathered from the following rules:—

I. Read over the whole passage or correspondence, and underline with pencil, or otherwise mark, the most important parts.

- II. Select these parts, and write them in the fewest possible words, as an *abstract*, or series of heads.
- III. Extend these heads in the form of short sentences. This forms the *summary*.
- IV. Number the letters or paragraphs (1, 2, 3, etc.) in the original, and place corresponding numbers before the notes or heads in the abstract, and the sentences in the summary.
- V. The abstract may, for reference, afterwards be thrown into the form of an *index*. (See § 111. IV.)

## 111.

## Example.

[The essential parts in the following correspondence are here printed in *italics*.]

## I. THE CORRESPONDENCE.

No. 1.—*Mr Waddington to the Civil Service Commissioners.*

Gentlemen,

Whitehall, 4th June 1860.

I am directed by Secretary Sir George Lewis to inform you that he *proposes to appoint Mr* —, at present a supplemental clerk in the Treasury, *to a vacant clerkship in the office of the Receiver of Police*. As Mr — *obtained a certificate from you in 1857*, on his appointment to the Treasury, Sir George Lewis presumes it will *not be necessary for him to appear before you for examination on his appointment to the Receiver's office*, but he *will be glad to receive your decision on the matter*, and I am to request your early reply.—I am, &c.

No. 2.—*Mr Maitland to Mr Waddington.*

Sir,

7th June 1860.

(1.) In reply to your letter of the 4th instant, notifying the nomination of Mr —, now a supplemental clerk in the Treasury, to a clerkship in the office of the Receiver of Police, and requesting to be informed whether it will be necessary for him to appear for examination;

I am directed by the Civil Service Commissioners to state that Mr — *was on his nomination to his present clerkship examined in some of the subjects required for the office of the Receiver of Police*, and that the Commissioners having referred to his performances, will *not think it necessary to re-examine him in those subjects*. There are, however, *two others* (history and geography) in which he was not on the former occasion examined, and in which *he should therefore be examined*, in order that the certificate necessary on his appointment to the junior situation to which he is now nominated may be granted.

(2.) I have at the same time to state that *Mr — appears*, from the evidence produced on his former nomination, *to be between 29 and 30 years of age*, and that the *ordinary limits* for the situation to which he is now nominated *are 17 and 25*. The Commissioners, however, will be perfectly willing *to accede to an extension of the limit in favour of those who have previously been in the public service*, if the Receiver of Police should think fit to recommend it, and they will communicate with him on the subject.

I have, &c.

No. 3.—*Mr Maitland to Mr Drummond.*

Sir,

7th June 1860.

I am directed by the Civil Service Commissioners to acquaint you that, by letter from the Home Office, of the 4th instant, they have been informed of the nomination of *Mr —*, now a supplemental clerk in the Treasury, to a clerkship in your department.

It appears from the evidence produced by *Mr —* on his former nomination, that he is now between 29 and 30 years of age, and consequently ineligible under the regulations established by the late Receiver of Police, after a correspondence, which will be found in the appendix to the new report of the Commissioners.

The Commissioners, however, will be perfectly willing to accede to an extension of the higher limit of age in favour of candidates who have previously been in the public service, and they would *suggest for your consideration the following rule*, which has been adopted by several of the public departments:—“For candidates who have been previously in the public service, the higher limit of age shall be extended to 30, provided that the candidate was under 25 when he entered the service, and has served continuously.”—I have, &c.

No. 4.—*Mr Drummond to the Civil Service Commissioners.*

Metropolitan Police Office, Receiver's Department,

Gentlemen,

8th June 1860.

In reply to your communication of the 7th instant, I beg to state, in regard to the limit of age for candidates for clerkships in my department who have previously been in the public service, that *I fully concur in the suggestion* which you have made.

I have, &c.

No. 5.—*Mr Maitland to Mr Waddington.*

Sir,

9th June 1860.

Referring to my letter of the 7th instant, in which it was stated that the age of *Mr —* exceeds the maximum limit fixed for clerkships in the office of the Receiver of Metropolitan Police, but that the Civil Service Commissioner would suggest for the consideration of the Receiver whether

it would not be advisable somewhat to extend that limit where, as in the case of Mr —, the candidate being in the public service had entered it before he had attained the maximum applicable to the Receiver's Office, and had served continuously;

I am directed by the Civil Service Commissioners to acquaint you, for the information of Secretary Sir George Lewis, that they have this morning received a letter from *Mr Drummond, who acquiesces in their suggestion*, and that *they will therefore be prepared to examine Mr — on Tuesday next, the 12th instant, at 10 a.m., or at the same hour on any subsequent Tuesday*.—I have, &c.

## II. THE ABSTRACT.

No. 1.—Mr Waddington  
to  
Civ. Ser. Commrs. Whitehall, 4th June 1860.  
or, 4/6/60.

Appointment of Mr —, Sup. Clerk in Treasury, as Clerk to Receiver of Police. He obtained certificate in 1857; need he be examined again?

No. 2.—Mr Maitland  
to  
Mr Waddington. 7/6/60.

(1.) Mr — need not be re-examined in the subjects in which he was examined in 1857, but must be tested in History and Geography, in which he was not examined before.

(2.) Mr — is above 29; the max. age is 25. The Coms. will extend the limit to 30 in the case of one in public service, if the Receiver of Police agree.

No. 3.—Mr Maitland  
to  
Mr Drummond. 7/6/60.

Suggesting the above exception [2. (2.)] as to age, "provided the candidate was under 25 when he entered the service, and has served continuously."

No. 4.—Mr Drummond  
to  
Civil Ser. Commrs. 8/6/60.  
Concurring in the suggestion.

No. 5.—Mr Maitland  
to  
Mr Waddington. 9/6/60.

Intimating Mr Drummond's concurrence, and appointing Tuesday, 12th inst. (or any subsequent Tuesday), at 10 A.M., for Mr —'s examination.

## III. THE SUMMARY.

*Exception to Rule for Examination and Age of Clerks in Office of Receiver of Police.*

No. 1. (4/6/60.) Sir G. C. Lewis having proposed (4th June 1860) to transfer Mr —— from a Supplemental Clerkship in the Treasury Office, to an Assistant Clerkship in the office of Receiver of Police, the question was raised: "Whether Mr ——, who had obtained a Civ. Ser. Certificate in 1857, need be re-examined?"

No. 2. (7/6/60.) The Commissioners decided that he need be examined only in the subjects he had not been examined in before (History and Geography). But they observe that Mr —— is above 29, while the limit of age for the new appointment is 25. They, however, express their willingness to waive that objection in the case of one previously in the public service (provided he had entered it before 25 and had served continuously), if the Receiver of Police con-

Nos. 3, 4. (7,8/6/60.) curred. Mr Drummond (the Receiver), having signified his concurrence, the Commissioners intimated the same, and their readiness to examine Mr —— on the subsequent Tuesday.

No. 5. (9/6/60.)

## IV. THE INDEX.

No.	CORRESPONDENTS.	DATES.	SUBSTANCE OF LETTERS.
1.	Mr Waddington to Civ. Ser. Coms.	4/6/60.	Inquiring whether a Clerk transferred from one Department to another need be re-examined.
2.	Mr Maitland to Mr Waddington.	7/6/60.	(1.) Ans. :—Not in same subjects ; but in new ones. (2.) Suggesting exceptions as to age in such cases.
3.	Mr Maitland to Mr Drummond.	7/6/60.	Submitting the above suggestion.
4.	Mr Drummond to Civ. Ser. Coms.	8/6/60.	Concurring in suggestion.
5.	Mr Maitland to Mr Waddington.	9/6/60.	Intimating the alteration, and appointing day for Examination.

**Exercise 34.**

*Write an ABSTRACT and SUMMARY of each of the following letters, or series of letters, and make an INDEX to the correspondence:—*

I. *Mr Romaine to the Civil Service Commissioners.*

Admiralty, 28th November 1860.

Gentlemen,

With reference to the enclosed Admiralty memorandum of the 25th of October 1855, which fixes the qualifications for persons proposed to be appointed to junior situations in the Civil Establishments under the Admiralty;

I am commanded by my Lords Commissioners of the Admiralty to acquaint you that they are desirous of so far modifying the exception to the regulation as regards the maximum age for admission, as to admit persons who have been temporarily employed, and who may be nominated to clerkships, if under 30 years of age, provided they were under 25 years of age when first *either* temporarily *or otherwise* employed under Her Majesty's Government.

This modification of the existing exception to the rule of age will admit persons to the Civil Service, who, though above 25 when first appointed to temporary employment, may have previously served the Crown in the navy or army, or other permanent situations, not under the Civil Service.

I am, &c.

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II. (No. 1.)—*C. H. Pennell, Esq., to the Civil Service Commissioners.*

Admiralty, 24th July 1860.

Gentlemen,

I am commanded by my Lords Commissioners of the Admiralty to inform you that, as book-keeping is not a necessary qualification for the clerks employed in the Admiralty, Whitehall, their Lordships request that you will substitute "English composition, and making a précis or digest of papers or correspondence," for book-keeping, in the case of persons hereafter to be examined for temporary clerkships in this office.

I am, &c.

---

(No. 2.)—*Mr Maitland to Mr Romaine.*

28th July 1860.

Sir,

In reply to your letter of the 24th instant, expressing the wish of my Lords Commissioners of the Admiralty, that "English composition," and

"the preparation of a précis or digest of papers or correspondence," should be substituted for book-keeping in the examination of candidates nominated to temporary clerkships in the Admiralty, Whitehall;

I am directed by the Civil Service Commissioners to state that they will comply with the wishes expressed by my Lords. They endeavour fairly to test the knowledge of book-keeping possessed by candidates in cases where such knowledge is deemed necessary by the authorities of the several departments; but where this is not the case, they have no desire that it should remain among the prescribed subjects of examination.

I have, &c.

## III.

(No. 1.)—*Mr Mailand to Mr Rothery.*

23d April 1860.

Sir,

I am directed by the Civil Service Commissioners to acknowledge the receipt of your letter of the 16th instant, stating, by desire of the Judge of the High Court of Admiralty in England, the alterations about to be made in the constitution of the offices of the Registrar and Marshal of the Court, and the changes proposed in the examination to which candidates are subjected.

In reply, I am to state that the Commissioners will be prepared to carry Dr Lushington's wishes into effect, as regards the examination of candidates. With reference to the higher limits of age (35 for the Registrar's Office, and 30 for that of the Marshal), I am to observe that they exceed the usual maximum, and that although in your letter of 6th February 1858 a reason for the peculiarity is assigned, it appears possible that the re-organisation now in progress may so far diminish the force of that reason as to render it expedient that the question should be reconsidered. Dr Lushington will be aware that under the general Superannuation Act (the schedule to which includes the Act 17 & 18 Vic. c. 78), the maximum pension attainable is two-thirds of the salary previously enjoyed, and that for the attainment of this maximum forty years' service is required. A person admitted at 35 will not acquire this claim until he has attained the age of 75, and there will probably be a period (ordinarily not less than 10 years) during which he is, on the one hand, becoming less and less efficient for the duties of a clerk, while, on the other hand, he is annually gaining a title to increased superannuation. Under these circumstances, it will be difficult to press his retirement, and it will be still more difficult if, as is not very unusual, the failure of bodily or mental vigour should begin at 55, when the superannuation allowance will be only one-third, or at 60, when it will be only five-twelfths of the salary.

Of course it is impossible to avoid all risk of this inconvenience, but it is less likely to occur in the case of a public servant appointed while under 25 than in that of one who enters at 35.

The same considerations apply, though with less force, to the higher limit (30) at present fixed for the Marshal's Office.

The Commissioners have thought it right to bring this question again under Dr Lushington's notice; but if he should be of opinion that the reason originally assigned still renders it necessary that the limits for the two offices should be exceptional, they will readily defer to his judgment.

I have, &c.

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(No. 2.)—*Mr Rothery to Mr Maitland.*

Admiralty Registry, Doctors' Commons.  
27th April 1860.

Sir,

I am directed by the Right Honourable Stephen Lushington, the Judge of the High Court of Admiralty of England, to acknowledge the receipt of your letter of the 23d instant, stating that the higher limits of age proposed for admission to this and the Marshal's Office exceed the usual maximum, pointing out the inconveniences that may attend the appointment of clerks at the age of 35 years, who would probably become incapable of efficiently performing their duties long before they were entitled to the maximum pension, and suggesting whether, now that these offices have been re-organised and extended, the reasons assigned in my letter of the 6th of February 1858 for this deviation from the usual practice still prevail.

In reply, I am directed to inform you that the reason which originally induced Dr Lushington to think that an exception in regard to the maximum limit of age on admission might be made in this office was, that occasions might arise, as on the breaking out of a war, when it might be necessary suddenly to increase the establishment, and if in that case there should not be found amongst the junior clerks any who were capable of discharging the more important duties of the office, it would be necessary to appoint persons who, from professional experience, might have acquired a knowledge of the practice of the Court.

These reasons, in Dr Lushington's opinion, still prevail, although, it must be admitted, not in so great a degree as when the office was smaller. The same remarks apply to the Marshal's Office. And as the Commissioners have been good enough to say that, should Dr Lushington continue of the same opinion, they would defer to his judgment, he desires me to inform you that he thinks that it would be better to retain the limits of age as originally proposed, viz., from 17 to 35 years on admission to this office, and 18 to 30 on admission to the Marshal's Office. At the same time, I am desired to state that, in making any future appointments, care will be taken that the limits of age usual on admission to other public offices shall be maintained, except when the nature of the duties to be performed renders a deviation therefrom necessary.

I am, &c.

IV.

(No. 1.)—*Mr Macaulay to Mr Maitland.*

Audit Office, 13th July 1860.

Sir,

The attention of the Directors of Prisons in Scotland having been called to the appointment of a warden of Perth prison to the situation of clerk in the steward's department in that establishment without a certificate of qualification from the Civil Service Commissioners, I am directed by the Commissioners for auditing the Public Accounts to transmit to you a copy of the query and of the reply to it, and also of a letter from the Directors, forwarding the same, and I am to request that the Board may be apprised of the opinion of the Civil Service Commissioners upon the subject.

I have, &amp;c.

ENCLOSURE.

General Board of Prisons, Edinburgh.  
5th July 1860.

Sir,

In reference to the accompanying answer to a query relating to the appointment of an officer in the General Prison at Perth, who has not received a certificate from the Civil Service Commissioners, I am directed to make the following explanations. The person in question having been merely transferred from one office in the prison to another, it was not supposed that under any circumstances the regulations of the Civil Service Commission would apply to his case. On a previous occasion, however, when they appointed two persons not previously on the staff of the prison to clerkships, the Board took the matter into consideration, and made inquiries to satisfy themselves on the question whether the staff of the General Prison could be brought within the arrangement referred to. The Board found some practical difficulties in their way, and they have not found it expedient to deal with these, as there is at present a bill before Parliament which provides for the Board coming to an end in December next, and for the administration of the General Prison being placed more immediately under the control of the Secretary of State.

I have, &amp;c.,

(Signed) J. H. BURTON.

*Copy of the Query and Answer.**Salaries and Wages.**Query.*

Appointment of Mr —, head warden, as clerk in steward's department, at a salary of £85 per annum, with house and garden.

The name of this person does not appear in the return of certificates of qualification furnished to this office by the Civil Service Commissioners. Explanation is requested.

*Reply.*

The officers in the General Prison do not require to possess certificates from the Civil Service Commissioners. They are appointed by the General Board of Directors of Prisons under the following statutory powers in 2 and 3 Vic., cap. 42, sec. 22:—"The said General Board shall have power to appoint keepers, chaplains, medical officers, and teachers for the said General Prison at *Perth*, under their own immediate superintendence and management, together with all officers, clerks, and other persons required for the said General Prison at Perth, in execution of this Act, and to assign to all such persons such remuneration for their services as they shall think proper."

(Signed) J. H. BURTON.

---

(No. 2.)—*Mr Maitland to Mr Macaulay.*

19th July 1860.

Sir,

In reply to your letter of the 13th instant, enclosing correspondence relative to the appointment of a warden of Perth prison to the situation of clerk in the steward's department in that establishment, without a certificate of qualification, I am directed by the Civil Service Commissioners to state that Mr Burton's letter does not appear to them to assign any sufficient ground for the exemption of the officers of Perth prison, and that as at present advised they can only express their opinion that a certificate of qualification was required. It is probable that the practical difficulties apprehended by the Board might have been removed if there had been any communication with this office previously to the appointments which Mr Burton mentions as having preceded that now under consideration.

I have, &c.

---

(No. 3.)—*J. H. Burton, Esq., to Mr Maitland.*

General Board of Prisons, Edinburgh,  
1st August 1860.

Sir,

Referring to your letter of the 19th July to the Secretary of the Commissioners of Audit, relating to the appointment of a clerk in the General Prison at Perth, which has been transmitted to this office, I am directed to request that you will have the goodness to furnish me with the latest regulations or instructions of the Civil Service Commission in relation to officers in Government prisons, for the purpose of enabling me to lay full information on the matter before the General Board of Prisons in Scotland.

I have, &c.

(No. 4.)—*Mr Maitland to Mr Burton.*

7th August 1860.

Sir,  
In reply to your letter of the 1st instant, requesting to be furnished with the latest regulations or instructions of this Commission in relation to officers in Government prisons;

I am directed by the Civil Service Commissioners to state that no documents relating especially to the class in question have been issued by them. The officers of Government prisons have been considered as holders of junior situations within the meaning of the Order in Council under which the Commissioners act; and this being the case, it appears that regulations as to the age, health, and character of candidates, and also as to the subjects of examination, should be settled with the assistance of the Commissioners, at the discretion of the chief authorities of the department.

Correspondence relative to the department of Convict Prisons in England will be found in the Appendix to the Fourth Report of the Commissioners, but the Commissioners are of course unable to judge whether the circumstances are so far similar as to render a reference to it desirable.

I have, &c.

---

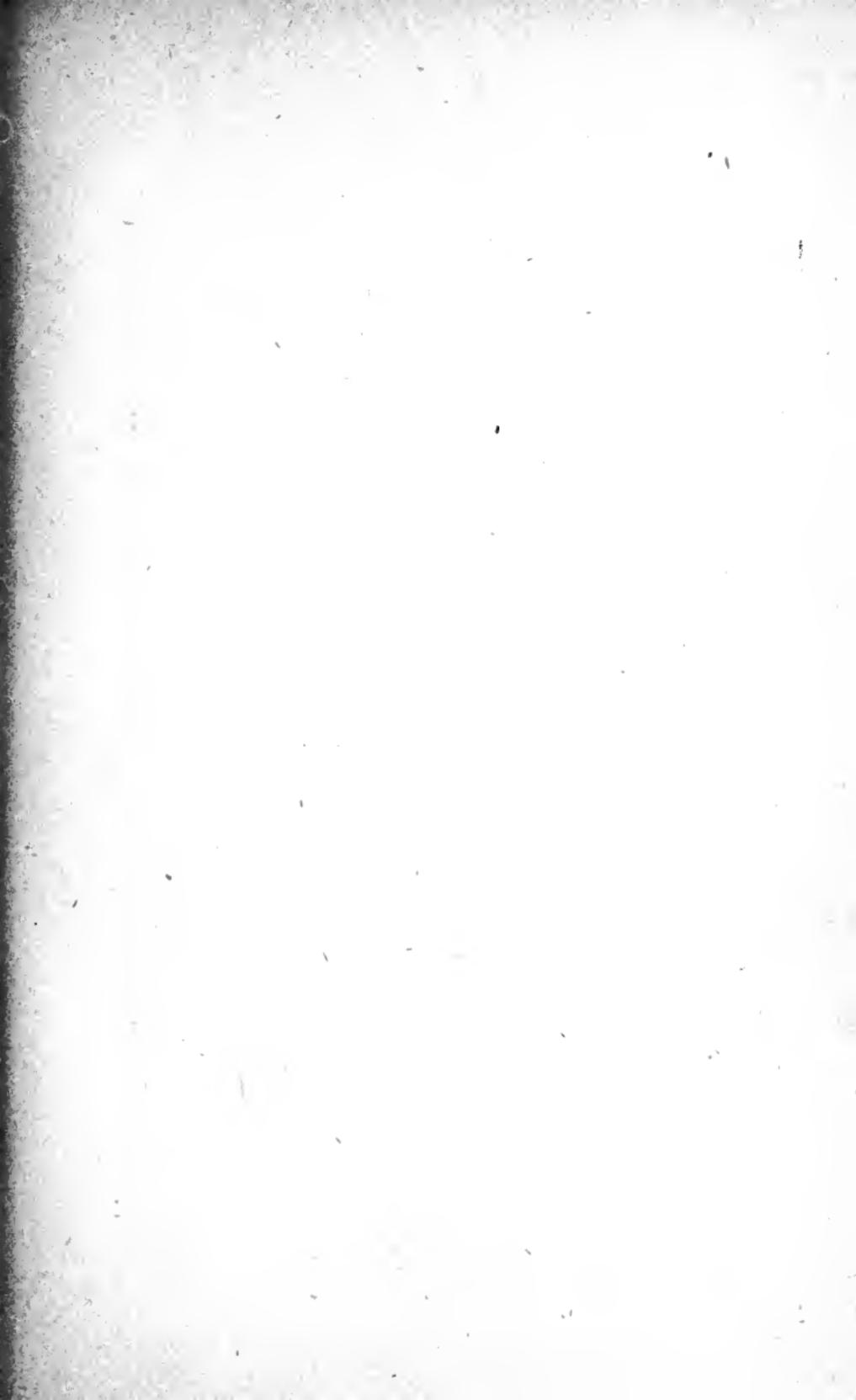
**112.** The same process may be employed in writing Summaries of official Reports, of historical periods, and of imaginative narratives, in prose and verse. In performing this exercise, it is necessary to omit all unnecessary details, and to record results rather than causes.

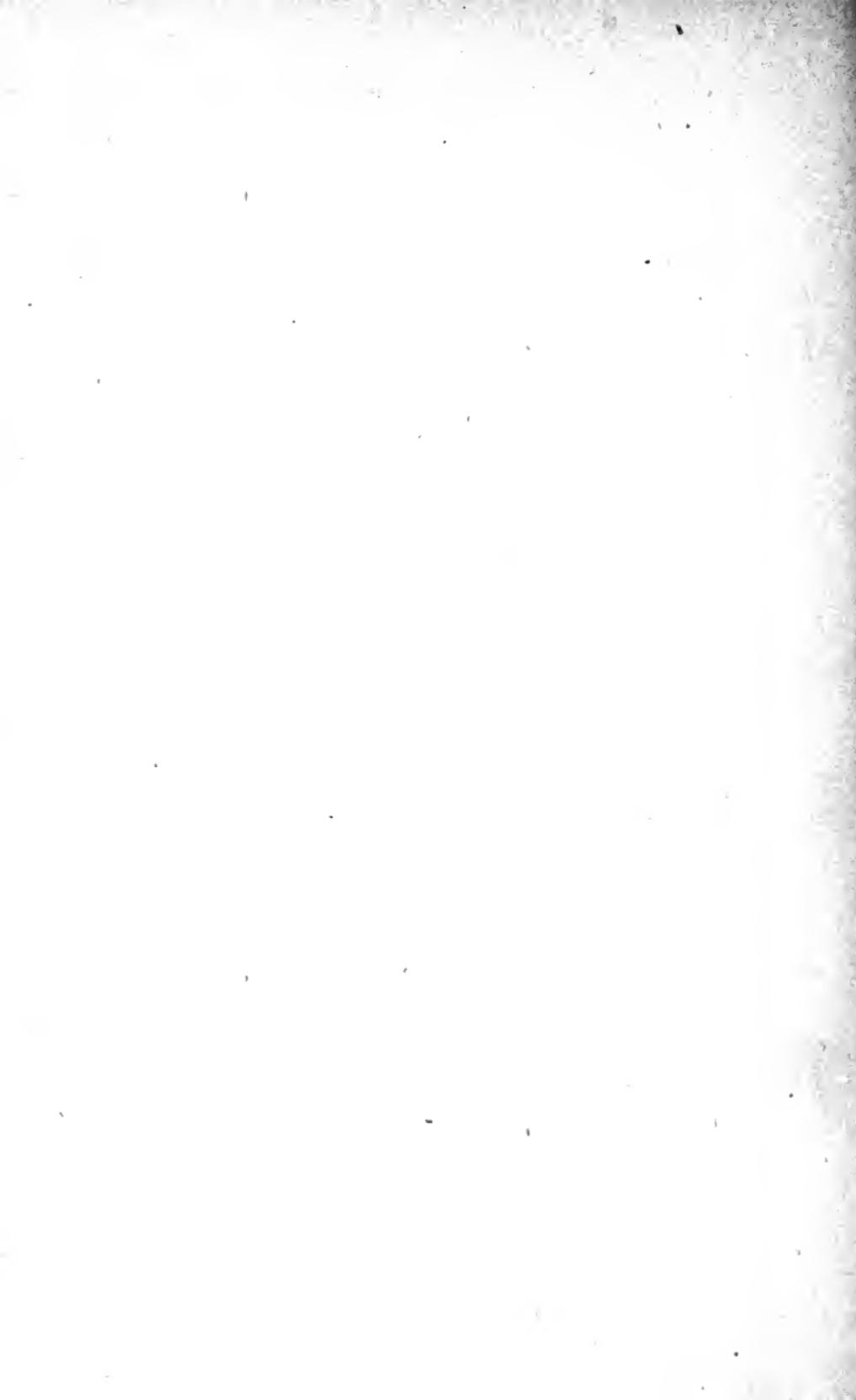
### Exercise 35.

#### *Subjects for Summary.*

1. The reign of William the Conqueror.
2. The reign of Henry VIII.
3. The reign of Louis XIV.
4. The Third Crusade.
5. The Second Campaign in the Peninsular War.
6. The Battle of Waterloo.
7. A Parliamentary Report.
8. A Parliamentary Speech.
9. The Evidence of a Witness.
10. The Book of Esther.
11. The First Canto of *Marmion*.
12. The Prologue to the *Canterbury Tales*.
13. The Fifth Act of *Hamlet*.
14. The First Act of *Macbeth*.
15. The First Book of *Paradise Lost*.
16. Tennyson's *Elaine*.

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AUTHOR OF "THE PROGRESSIVE ENGLISH GRAMMAR," "GRAMMATICAL ANALYSIS," ETC.

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## P R E F A C E.

THE Author has taken advantage of the publication of his work on English Composition in two parts, to adapt the present portion of it specially to the requirements of the higher classes in schools. He has accordingly prefixed to the Part on the Structure of Themes a series of chapters on **STYLE**, in which he has embodied the remarks on the Selection of Words and on Figurative Language which formerly appeared in an earlier part of the work.

Instead of introducing Exercises after each chapter, he has increased the number of illustrations in the text, and has appended to the Part on **STYLE** a series of extracts from standard authors for critical examination. To assist the pupil in this useful exercise, a few questions, chiefly by way of suggestion, are appended to each extract. As these selections are arranged chronologically, they afford a view, though necessarily an imperfect one, of the progress of English Prose Style.

The plans suggested for Theme writing will, it is believed, be found at once less ambitious, and more practical,—more within

the comprehension and the powers of school boys and girls,—than those usually adopted. They are, in fact,—as a reference to Exercises 22, *et seq.*, will show,—a simple carrying out in a higher form of the “Object Lessons” of our elementary schools, and are designed to exercise the observing powers of the young mind long before the reflective powers are called into play. The exercises are at the same time carefully graduated, from the simplest and briefest narration of daily occurrences, and description of every-day objects, to the more abstract argumentative themes, which, in the case of advanced pupils, will form an introduction to the study of Rhetoric proper, as treated of in the works of Whately, Blair, and Campbell.

In the present edition, the number of skeleton Themes has been greatly increased, in order to afford both pupils and teachers greater facilities for applying the principles of Style. At the same time, great importance is attached to “Scheme-making,” or the preparing of outlines from which themes or paragraphs are to be written. For this exercise special directions have been given at § 68; and it is suggested that teachers should encourage the idea that this is as important an exercise as that of writing the complete theme. It is so in reality; for on the completeness and accuracy of the outline, the true excellence of the after composition, as an expression of connected thought, mainly depends.

In the chapters on Versification, the author has made the experiment at once of discarding the classical names hitherto usually employed in English Prosody, and, at the same time, of very much simplifying the treatment of this part of the subject. The chief reason for adopting such a change was the evident impropriety of using terms which in Latin apply to *length* and *shortness* of sound, for what in English denote *strength* and *weakness* of accent. In Classical Prosody, an Iambus means a *short* and a *long* syllable; in English, it means a *weak* and a *strong* accent,—a difference, the neglect of which cannot but lead to misconceptions as to the nature both of accent and of quantity. It may be expected, on the other hand, that a clearly marked distinction between these two principles may tend to give greater prominence, in Classical Prosody, to the rhythm of the verse, as distinct from its quantitative measure. Whether the classification here proposed (§§ 93, 106, *et seq.*) is adequate or satisfactory is a different question,—one which this is not the proper place to discuss.

In this part of the work, the further experiment has been made of giving practical exercises in English Prosody. Some of these exercises are not new. Others, however, such as Exercises 32, 33, were, so far as the author is aware, suggested for the first time in this work; and he is glad to find that his own experience of their utility in training the ear and improving

the taste of more advanced pupils, has been confirmed by that of teachers who have adopted the system.

Appendices, containing directions for the Correction of the Press, a list of Books of Reference, and an Explanatory Index giving brief definitions of Grammatical and Rhetorical Terms, have been added to the work, in order to render it as complete as possible.

W. S. D.

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# ADVANCED TEXT-BOOK

OF

## ENGLISH COMPOSITION.

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### PART I.—ON STYLE.

#### Chapter I.—Style in General.

1. Style signifies manner of writing. It is the name given to that combination of qualities which Rhetoric requires a good composition to possess. Style takes no account of the matter of a literary work. It is concerned only with its form; and not with its form as thought, but only with its form as expressed. The question which it asks is not *what* does an author say? but, *how* does he say it? It does not ask whether the thought is true or false; that is a question of science, or of fact: it does not inquire whether the conclusions are accurately drawn; that is a question of Logic. The domain of Rhetoric is posterior to, and independent of, both of these inquiries. The facts may be undoubted, or the truths unimpeachable; the reasoning may be the most exact, and the conclusions inevitable; yet the language may be obscure or inelegant, and the construction weak or clumsy. It is here that Rhetoric steps in, to enounce principles regulating both the choice of words and the arrangement of words in sentences, and of sentences in an extended composition.

(a) These principles have already been glanced at, both under the Sentence and under the Paragraph. At this stage, however, it is expedient that they should be more formally elucidated, for the purposes both of criticism and of practical application to the art of composition.

2. The excellence of a literary composition depends primarily upon that of its separate sentences. The qualities of style in general, therefore, may be reduced to the qualities of the sentence. Now, the excellence of a sentence depends upon two things,—first, upon the *Language*, or the choice of words; second, upon the *Construction*, or the arrangement of its parts. We have thus two divisions of the subject of style, which require separate treatment.

3. Before proceeding to examine these divisions in detail, there are certain general qualities of style to be noted, which indicate the ends sought to be attained by the special qualities of language and of construction. These are *Perspicuity*, *Energy*, and *Grace*.

4. I. *Perspicuity* of style is opposed to obscurity, or indefiniteness of meaning. It corresponds with transparency in sensible objects. It is the quality which renders style a true medium for transmitting the writer's thought to the reader. It aims at conveying a clear and intelligible idea of the author's meaning. Style is wanting in perspicuity, if it leaves any doubt as to the precise drift of every sentence, or any difficulty in ascertaining this. It is a quality of the first importance.

5. II. *Energy* of style is opposed to feebleness. It is that quality by which an author makes his meaning not only plain, but also impressive. If perspicuity makes it impossible to misunderstand a writer, energy makes it difficult to forget him; it may be, difficult to differ from him.

6. III. *Grace* of style is opposed to clumsiness and vulgarity. Its aim is to please the reader,—to gratify his taste, and so to gain his sympathy. Its general effect resembles that of good manners in society. Both are the result of culture in its widest sense. If energy corresponds with the *fortiter in re*, grace of style corresponds with the *suaviter in modo*.

7. Nearly corresponding with this classification of the qualities of style, there is a threefold division of Rhetoric, according to the end which a composition has in view. Its aim may be, 1<sup>st</sup>, simply to *inform*,—to convey information regarding objects, events, or the truths of science; 2<sup>d</sup>, to *persuade*,—to induce those addressed to pursue a certain course of action; 3<sup>d</sup>, to

*please*,—to encourage and aid the mind in the exercise of its faculties. The first kind of composition appeals primarily to the *understanding*. Its sphere is Science in its widest acceptation, as including History as well as Philosophy, and it requires perspicuity as its prominent quality. The second kind of composition seeks to influence the *will*. Its proper domain is Oratory, and its distinguishing quality is energy. The third kind of composition works upon the *imagination*. It includes Poetry, and all kinds of imaginative writing, whether in prose or in verse; and, without detriment to the other qualities, it must pre-eminently be characterized by grace. This division is exhibited in the following table:—

<i>Composition.</i>	<i>End.</i>	<i>Faculty.</i>	<i>Quality.</i>
1. Science, . . . .	<i>to inform . . the understanding .</i>	<i>Perspicuity.</i>	
2. Oratory, . . . .	<i>to persuade . the will . . . .</i>	<i>Energy.</i>	
3. Poesy,	<i>to please . . the imagination: . .</i>	<i>Grace.</i>	

It will be understood that these qualities of style do not exclusively belong to the kinds of writing against which they are placed. It is, for example, desirable that the expositions of Science should be energetic and graceful, as well as perspicuous; it is indispensable that Oratory and Poetry should be perspicuous as well as graceful and energetic. This classification is intended to show only the outstanding or primary qualities of the different kinds of composition respectively.

8. We now proceed to examine the special qualities of language and of construction which conduce to these general qualities of style.

## Chapter II.—Language.

9. In regard to Language, or the choice of words, upon which much of the charm of style depends, there are four qualities to be aimed at,—1. *Accuracy*; 2. *Simplicity*; 3. *Conciseness*; 4. *Purity*.

### 1. ACCURACY.

10. Of these qualities of language, *Accuracy* is the most important. It claims the first attention. It is the last to be

sacrificed. It is that quality of language which makes it the precise counterpart of the thought. The words employed by a writer may fail in simplicity ; they may be abstruse or rare : his words may fail in conciseness ; they may be too numerous for the thought : his words may fail in purity ; they may be harsh-sounding or unidiomatic. In all these respects he may lose something, and yet his meaning may be quite intelligible. But if he fail in Accuracy, he fails in everything. Accuracy is the indispensable quality of language, without which all other qualities go for nothing, and merely conceal the fundamental weakness. In this particular, too, the taste as well as the judgment must be satisfied. The inaccuracy may be so apparent that the writer's meaning can be gathered notwithstanding. He may speak of the "invention" of electricity, or any other power of nature ; he may speak of the "discovery" of the telescope, or any other mechanism of art. Yet his error may fail to mislead us. But in this case, correctness is preserved rather by the reader's acuteness than by the writer's precision. And a writer who perpetrates such mistakes of language, is not likely to inspire his readers with much respect for his intelligence, or confidence in his accuracy of thought ; and so far he has failed.

11. Inaccuracy may consist (I.) in the use of *the wrong word* in a certain connexion. It is wrong, for example, to say that "Queen Mary's *actions* admit of no *alleviation*." *Actions* may admit of "excuse" or "apology ;" "guilt" may admit of *alleviation*. But it is obviously wrong to connect *alleviation*, or relieving of a burden, with *actions* which, when performed, cannot be changed. We have other examples of improper combinations in the following sentences :—

" Social reformers assert that our *deficiencies* in this respect are being gradually *improved*."

" Deficiency" means the want of something ; to "improve" means to make better. We cannot *make* the *want* of a thing *better*. We may "remove" it, or "supply" it.

" Shortly before the fire, the librarian had lent to *different* people a *quantity* of the most valuable books."

A “quantity” means a single mass; and this could not be lent to *different* people. It should be “a *number* of the most valuable books.”

“The *attempt* was found to be *impracticable*.”

“Impracticable” means impossible of accomplishment. A “scheme” may be impracticable. A “design” may be impracticable. But if an “attempt” be not made, it is no attempt at all. An “attempt” may be *futile*, or *fruitless*, or *unsuccessful*; but it is a contradiction in terms to speak of it as impracticable.

12. Mistakes often arise from the misuse of prepositions, conjunctions, and other words which are apparently of trivial importance. It is not positively inaccurate to say,—

“God made the country, *and* man made the town,”

for the antithesis is so direct that it is unaffected by the conjunction “and;” but it would have been more accurate to have used the conjunction “but.” Certain verbs and adjectives require to be followed by certain prepositions, and mistakes frequently occur in their misuse. We should say, to agree *with*, to differ *from*, to rely *upon*, to be dependent *upon*, to be independent *of*, etc., etc. The mistakes of most frequent occurrence in this connexion, consist in making one preposition the complement of two different or contrasted words. It is wrong to say,—

“He was a man *with* whom he *agreed* on a few subjects, but *differed* on many.”

“Differed” must be followed by “from.” We should therefore say, “*with* whom he *agreed* on a few subjects, *from* whom he *differed* on many.” In like manner it is improper to say,—

“Such were the difficulties *with* which the question was involved.—(For *with*, read *in*.)

“Napoleon sought to engraft himself *to* an old imperial tree.”—(For *to*, read *on*.)

“For this difference, no other general cause can be assigned *but* culture and education.”—(For *but*, read *than*.)

“Scarcely had he uttered the fatal word *than* the fairy disappeared.”—(For *than*, read *when*.)

**13.** Inaccuracy may consist (II.) in the use of an *equivocal word*. An equivocal word is a word which admits of being taken in more senses than one. Equivocation in language, corresponds with ambiguity in construction. When there is any doubt about the connexion in which a member of a sentence is to be taken, it is *ambiguous*; when a word admits of several meanings, and it is doubtful which meaning is to be attached to it, it is *equivocal*. The following are examples of equivocation:—

“The Queen did not *want* solicitation to consent to the measure.”

The word “want” may imply either that she did not *desire* solicitation, or that she *was not without* it.

“Henry had been from his youth *attached* to the Church of Rome.”

This may mean either that he had been *fond of* the church, or that he had been *a member* of it.

“Exactly at eight, the mother came up, and *discovered* that supper was not far off.”

“Discovered” may be taken in either of two senses. It may imply *found out*, or it may imply, *made known, revealed*.

“The minister’s *resignation*, in these circumstances, cannot be too highly praised.”

Does this mean his *having resigned* his office, or his *being resigned* to his fate? “Retirement” would imply the one meaning, “submission” the other. If the former is intended, say “the minister’s *resignation of his office*;” if the latter, say “the *resignation exhibited by the minister*.”

**14.** Inaccuracy may consist (III.) in the use of an *improper synonyme*. Synonymes are words which agree in their general meaning, but differ in their special applications. “Discovery” and “invention” have in common the idea of presenting for the first time; but *discovery* is applied to making known what previously existed, as a principle or object; *invention*, to constructing what did not previously exist. We speak of the *discovery* of electricity, and the *invention* of the telegraph. But it is wrong to say that the steam-engine was *discovered*, or that the circu-

lation of the blood was *invented*. The following are additional examples:—

“Many people believe that there are good grounds for questioning the *authenticity* of Ossian’s poems.”

A work is *authentic* when it states what is true. When it is really the work of the author to whom it is ascribed, it is *genuine*. *Genuineness* should be used instead of *authenticity* in this sentence.

“If I am exposed to *continuous* interruptions, I cannot pursue a *perpetual* train of thought.”

*Perpetual* refers to repeated acts, *continuous* means uninterrupted. The two words should therefore be transposed.

“A child is *educated* in the grammar of a language, and *instructed* to speak it correctly.”

“Education” is a comprehensive word, implying the whole course of mental training; and it is therefore improper to apply it, or the verb to “educate,” to a particular branch of instruction, as grammar. “Instruction,” again, is applied to communicating the *theory* of a subject. The proper word to apply to the *practice* is to “teach.” We ought therefore to say, “a child is *instructed* in the grammar of a language, and *taught* to speak it correctly.”

“Wholesome” food and *healthful* exercise make *healthy* children.”

These words are correctly used. “Wholesome” is applied to objects, “healthful” to acts, and “healthy” to states.

“I have *persuaded* him that he is wrong.”

“Persuasion” refers to the will, and leads to action. The proper words to use, with reference to understanding, are “conviction” and “convince.” We “persuade” a person to *do* a thing; we “convince him that he is wrong.” The shades of meaning in the following synomymes may be examined:—

To promote, to forward.  
Graceful, elegant.  
To guide, to direct.  
While, though.

Inconsistent, incongruous.  
To resign, to relinquish.  
Fright, terror.  
Enemy, antagonist.

## 2. SIMPLICITY.

**15.** **Simplicity** of language ranks next in importance to accuracy. Words should not only be the precise equivalents of the thoughts expressed, they should also be so simple as to be perfectly intelligible to those addressed. The simple is thus opposed to the abstruse or unintelligible. The degree of simplicity desirable necessarily varies with the capacity of the readers whom a writer designs to address. It therefore varies also with the nature of the subject. In a philosophical treatise, addressed to a learned audience, it is less important than in a popular work addressed to general readers. Herein, indeed, lies the difference between accuracy and the other qualities of language. The former is constant; nothing will excuse or compensate for its violation. The latter are variable, and may be graduated according to circumstances. But in no case is the disregard of simplicity unattended with danger to a writer's influence and acceptability with his readers.

**16.** The neglect of Simplicity is most objectionable, and most detrimental to style, when technical terms and words of limited application are introduced in writings which are not properly scientific, or when rare or foreign words are imported into general composition. We have already given (I. § 54, I.) an example of this in the following sentence, descriptive of the effect of the French Revolution upon English politics:—"The *inoculation* of the political *virus* embittered party-feeling in England."

**17.** Simplicity is also violated by the excessive use of words of classical origin. It is a primary law of style, that those words should be preferred which are likely to be understood by the greatest number of readers. Native words, or words of Saxon origin, are, as regards English readers, most likely to fulfil this condition. Hence Archbishop Trench says, "*Ceteris paribus*, when a Saxon and a Latin word offer themselves, we had best choose the Saxon." The rule, however, it will be observed, is stated with the qualification, *ceteris paribus*; and, in particular, it is to be noted that the classical side of the language is much richer than the Saxon in scientific terms, and words

relating to the world of mind. In expository writing, therefore, greater latitude in the use of classical words must be allowed than in the other kinds of composition. A distinction is to be drawn, too, between words of classical origin which, from long and general use, have become naturalized in the language, and have assumed an English form and dress, and those which have not obtained a place in the current speech, and are therefore not so generally understood. Such words as *creed*, *church*, *city*, *school*, *battle*, *war*, *sport*, *estate*, *sentence*,—words which were engrafted on the language at an early period in its growth,—belong to the former class. Such words as *vigour*, *admonition*, *ignominious*, *congeal*, *amit*, *humidity*,—for which we have excellent native equivalents in *strength*, *warning*, *shameful*, *freeze*, *lose*, *wetness*,—belong to the latter class.

The following sentence (from Johnson) is an example of the excessive use of classical words (the classical words are printed *in italics*) :—

“ Dryden’s performances were always hasty, either *excited* by some *external occasion*, or *extorted* by *domestic necessity*; he *composed* without *consideration* and *published* without *correction*.”

In the following (from Swift) the Saxon element predominates (the classical words are *in italics*) :—

“ *Vain* men *delight* in telling what *honours* have been done them, what great *company* they have kept, and the like; by which they *plainly confess* that their *honours* were more than their *due*, and such as their friends would not believe if they had not been told; whereas a man truly proud thinks the greatest *honours* below his *merit*, and *consequently* scorns to boast.”

In the following (from St John’s Gospel), there is only one classical word :—

“ In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made.

In him was life ; and the life was the light of men. And the light shineth in darkness ; but the darkness *comprehended* it not."

These examples will show how simplicity increases as the classical element disappears.

**18.** It is a further rule of Simplicity, depending upon the same principle as the last, to prefer special to general terms. Special terms are more easily understood than general terms ; they therefore conduce to perspicuity. They are grasped by a direct and simple act of thought, and the images they call up are definite and precise, and immediately intelligible. General terms, on the other hand, imply a complex mental act. They are the result of generalization ; and consciously or unconsciously the mind in interpreting them necessarily descends to particular instances before reaching the general result. Thus when Hallam describes Cromwell as "*courted by the two rival monarchies of Europe*," a question is raised which every reader may not at once be able to answer, as to what "*the two rival monarchies*" were. Where the same writer compares Cromwell to "*him who, more recently and upon an ampler theatre, has struck nations with wonder and awe*," he takes for granted that his readers will see in this description a picture of Napoleon. When an archbishop invites his bishops "*to engage in the highest act of the worship of God*," he refers to the service of prayer. When Berkeley appeals to the Government to prohibit those public diversions "*which have a direct tendency to corrupt our morals*," he refers, as we gather from the context, to gaming, masquerades, and theatrical performances. But in all such cases, the meaning is reached by a complex process, and the complexity always involves more or less difficulty, and danger of error. Such danger is best prevented by mentioning the individuals either before or after the general terms. Thus we might say that "*Cromwell was courted by France and Spain, the two rival monarchies of Europe*." Berkeley's meaning would have been more readily apprehended had he requested the Government "*to prohibit gaming, masquerades, theatrical performances, and all such public diversions as have a direct tendency to corrupt our morals*."

The great objection to general terms lies in the vagueness to which they lead. If a man is described merely as a "criminal," we form only a general and indistinct notion of what he is; but when he is described specifically as a "forger," a "thief," or a "murderer," the notion at once becomes definite and clear. It is thus, too, that specific language imparts the quality of energy to style. In the language of Logic, the more specific a term is, the greater is its "comprehension;" that is to say, the greater is the number of ideas included under it. The species includes the differentia together with the genus. "Man" includes the idea of "rational" as well as the idea of "animal." Thus, also, "European," though less "extensive," is logically more "comprehensive" than "man;" "Englishman" than "European," "Londoner" than "Englishman," and "Cockney" than "Londoner." And as regards style, the dictum of Dr Campbell may be accepted: "The more general the terms are, the picture is the fainter; the more special they are, the brighter."

**19.** The use of abstract rather than of concrete terms is also to be avoided, especially in general literature. The limitation that was made above (§ 17), however, must be repeated here. In philosophical writing such terms are not only allowable, they are necessary; for the subjects themselves are abstract. But such works should always be prefaced with an "Explication of terms;" and even here abstract language should never be employed when simple words equally expressive can be found.

### 3. CONCISENESS.

**20. Conciseness**, or brevity of language, consists in using the smallest number of words that is necessary for the adequate expression of the ideas. "It is an invariable maxim," says Campbell, "that words which add nothing to the sense or to the clearness must diminish the force of the expression." It might have been added, that, if words add nothing to the sense, they detract from the clearness. Such words tend only to distract and perplex the mind by encumbering it with useless repetitions of the same thoughts, and raising expectations which are never realized.

**21.** This quality is violated (I.) by *Redundancy* or excess,—that is, by the addition of words which the sense does not require; *e.g.*—

“The whole nation applauded his magnanimity *and greatness of mind.*”

“Greatness of mind” is simply a translation of “magnanimity,” and either of the expressions is therefore unnecessary. The adjective “whole” might also be dispensed with, inasmuch as “the nation” implies the qualification; but in this case the attribute intensifies the unity and universality of the applause. We may therefore say, “The whole nation applauded his magnanimity.”

(a) A Redundancy which, as in the case of “whole” in the above example, enforces and intensifies the thought, is called a *Pleonasm*. This figure is common in poetry and in impassioned prose; *e.g.*—

“I cried to the Lord *with my voice.*”

“Cannons overcharged *with double cracks.*”

**22.** The coupling of synomyms is one of the commonest forms of Redundancy, and it is unfortunately encouraged by the example of good authors. How frequently do we find such expressions as “cruel and barbarous,” “calm and tranquil,” “clear and obvious,” “mild and gentle,” “plain and evident,” “joy and satisfaction!” This custom is defended on the ground that when the first word does not fully express a writer’s meaning, the addition of a second word, with a slightly different shade of meaning, makes it clear; and there are many cases in which both energy and accuracy are gained by the expedient. Equivocation, for example, is often obviated in this way: “His *appearance* gratified the party,” is equivocal; “His *appearance* and *demeanour*,” is clear. But it will generally be found that the latter word of such couples implies the former, and is of itself sufficient clearly and fully to express the meaning. The first is a trial word, an approximation to the meaning which is fully reached in the second. In spoken discourse, this experimental process is to some extent permissible; but it mars both the conciseness and the clearness, as it is certainly beneath the dignity, of written style.

(a) The term *Tautology* is sometimes applied to that form of Redundancy which consists in the repetition of the same idea in different words; *e.g.*,—"There is a *simple* and *easy* way of dealing with such *accidents* and *chances*." But it is unnecessary, as it is often difficult, to distinguish between Redundancy and Tautology in this sense. We therefore prefer to restrict the name Tautology to its literal meaning of the repetition of the same word in different senses,—a fault noticed in a subsequent section.

**23.** Conciseness is violated (II.) by *Circumlocution*, or diffuseness,—that is, as the name implies, a round-about way of expressing an idea; *e.g.*,

"Pope professed to *have learned his poetry* from Dryden, whom, whenever *an opportunity presented itself*, he praised *through the whole period of his existence* with a liberality which never varied; and perhaps his character *may receive some illustration, if a comparison be instituted between him and the man whose pupil he was.*"

Which may be thus condensed :—

"Pope professed *himself the pupil* of Dryden, whom, *on every opportunity*, he praised *through his whole life* with *unvaried liberality*; and perhaps his character *may be illustrated by comparing him with his master.*"

(a) Circumlocution is allowable when more concise language might be harsh and offensive. Instead of saying, "You are telling a lie," we may say, "Your statement is not quite consistent with truth." This is called a *Euphemism*.

#### 4. PURITY.

**24.** Purity of language is regulated by the laws of taste. But taste is a variable standard; and therefore the quality is difficult to estimate and to attain. Taste varies with the natural susceptibility, the experience, the education, of the individual; it varies, too, with the modes of thought and feeling peculiar to the age. But there must be a standard of taste, before taste can be the law of purity. We have an approximation to such a standard in the usage of those who are recognised as good authors. Not that such authors are themselves independent of taste; but the position which they have acquired by common

consent indicates that their principles of style have been approved of by the great mass of readers; and their example may therefore be safely followed. They furnish us with precedents which are as authoritative in matters of style, as precedents in a law court are in matters of jurisprudence. Usage, however, is only an approximate standard. It is itself variable and contradictory. Modes of speech which one age allows, are avoided by the next. We are therefore thrown back upon natural sensibility as the ultimate standard in matters of taste. And we shall find practically that the best guide to purity of language is innate feeling modified by the prevailing sentiment of the time, as exhibited in the writings of its best authors.

**25.** In order to attain purity, according to this standard, it is necessary,

1. To avoid vulgar and “slang” expressions;
2. To avoid harsh-sounding words;
3. To avoid obsolete words and foreign idioms.

**26. I.** *Slang* consists for the most part of vulgar metaphors and imitative words, introduced first into the spoken language by those who affect quaintness and low humour. In an age like ours, in which so many men write without having had any special education for a literary life, these corruptions are apt to be imported into written language. Popular fiction, too, affords a wide avenue for their introduction. Vulgar words are naturally put into the mouth of a vulgar character; and such words in the pages of a standard author, are supposed by the undiscriminating to bear the stamp of his taste and judgment. Many such expressions have lately come to us from the other side of the Atlantic, and must be stigmatized as Americanisms. In a recent book of travel, for example, we find the following sentences:—

“Each had an old musket which he rested against the ground, holding it *slantindicularily*, so that the bayonets of the two formidable weapons crossed.”

“What was his astonishment when he discovered that they had been so alarmed by the noise that they had considered it prudent to *skedaddle*.”

The following are examples of the same vice:—

“The secretary did not *come up to the scratch* till the close of the debate, when he more than insinuated that his master had *put his foot in it*.”

“Many of them came readily on deck, and being *down on their marrow bones*, did not venture to rise till they were positively ordered to do so.”

Amongst the slang words now too freely used by popular writers are the following:—*humbug, bosh, dodge, bore, spin, pluck, governor* (father), *grind, brick, cut up* (review), *stunning, all serene*.

**27. II. Harsh-sounding words** are apt to be employed by men who speak or write under the influence of strong feeling. Their judgment is blinded by their passion. They use such words in what is called “the heat of debate,” under the mistaken notion that they are more forcible than those which are purer and more idiomatic. Of this violation of purity the following are instances:—

“Straight again, when he went from her, she fell a-weeping and *blubbering*, looking ruefully at the matter.”

“Is it not grevious to see such a *muck-worm* spirit in one so high-born and influential!”

“Judge, good Christian reader, whether it be possible that he be any better than a *beast*, out of whose *brutish, beastly* mouth cometh such a form of blasphemy.”

“I left our young poet *snivelling* and sobbing behind the scenes, and *cursing* somebody that has deceived him.”

“A journal is a sort of *hash* which suits the debilitated jaws of the multitude, and the *blasé* taste of some.”

**28. III. Obsolete words and foreign words and idioms** are classed together, on the principle that they are equally departures from the current language. It may happen that a writer finds in a foreign word a better expression of his idea than in any English word he can produce. But the frequent use of such words is generally due, not to necessity, but to affectation; and this is a vice which impairs very greatly, not only the purity, but also the perspicuity of a writer’s language.

For if it be a sound principle that men should write so as to be clearly understood, it is surely a mistake to interpret thoughts by words that themselves require interpretation. A writer is apt to suppose that words which are quite intelligible to himself are equally so to his readers. Indeed a great part of the obscurity of style arises from the neglect or failure of authors to put themselves in the position of their readers, and realize their capacity and the state of their knowledge. And as regards purity, it may be accepted as an axiom, that a writer will best attain his end, whether it be to convince or simply to please, by using words and idioms which are a recognised part of the current language. This rule is violated in the following sentences:—

“He expresses with almost a *muliebris impotentia* of language, a semi-official sympathy with the cause of freedom in Europe.”

“*Malgré* the weather, the meeting was both influential and agreeable.”

“Well, I do *agnise* something of the sort.”

“Above all thy varieties, old Oxenford, what do most *arride* and solace me, are thy repositories of mouldering learning.”

“Lewis the Fourteenth *had reason* (was right) when he said, ‘The Pyrenees are removed.’”

### Chapter III.—Figures of Language.

**29.** Words are said to be used figuratively when they are employed, not in their ordinary or literal signification, but in a sense suggested by the imagination. This principle is deeply rooted in language itself. Many words owe their meaning to the figures which they contain. The word “daisy” (A.-S. *dæges-ege* == day's-eye) is a case in point. We have other examples in such words as “melancholy” (== black bile), “choleric” (== biliary), “hypochondry” (== under the cartilage), “humour,” etc., etc. Many words, again, have come to be accepted in their figurative sense as naturally and commonly

as in their literal meaning. "Fountain," for example, which primarily signifies a *well*, or spring, has acquired the figurative sense of the *source* of any principle. Thus God is the "fountain of righteousness," the crown is the "fountain of justice." In the same manner, to *edify* literally signifies to *build*, figuratively to *improve*; "depth" signifies both natural *deepness*, as of water, and *sagacity* or profundity; the "dawn" signifies both the *beginning of the day*, and the *first rise* of a principle, as the "dawn of the Reformation;" "ground" signifies both *earth*, and the *basis* or cause of a truth; and so with "head," "heart," "hand," and many other words.

30. The rhetorical effect of the use of figurative language is to increase both the energy and the grace of style. Figures arrest attention, produce a striking effect; and in the act of doing so exercise the imagination. "He was a very brave soldier" is quite perspicuous; but "he was a lion in the fight," is both more forcible and more graceful.

31. The chief Figures of Language are—1. *Simile*; 2. *Metaphor*; 3. *Allegory*; 4. *Personification*; 5. *Apostrophe*; 6. *Metonymy*; 7. *Synecdoche*; 8. *Hyperbole*; 9. *Epigram*; 10. *Irony*.

32. 1. *Simile*, and 2. *Metaphor*, both involve comparison. In the *Simile*, one object is said to *resemble* another, and some sign of comparison (*as, like*) stands between them. In the *Metaphor*, an object is spoken of as if it *were* another, by reason of the qualities in which they agree. Thus:—

1. *Simile* :—He is *like a lion* in the fight.

*Metaphor* :—He is *a lion* in the fight.

2. *Simile* :—The Assyrian came down *like a wolf* on the fold.

*Metaphor* :—The Assyrian *wolf* came down on the fold.

3. *Simile* :—"As, whence the sun 'gins his reflection  
Shipwracking storms and direful thunders break;  
So, from that spring whence comfort seem'd to come,  
Discomfort swells."

*Metaphor* :—The storms and the sunshine of life often  
spring from the same source.

A warning must here be given against *mixed Metaphors*, or the combination of two different comparisons in one figure. Of this we have an example in the following :—

“I do not want to handle, to profane the leaves their *winding sheets*. I could as soon dislodge a shade. I seem to inhale learning walking amid their *foliage*.”—*Lamb*.

Here the leaves of the books in a library are first compared to the “winding sheets” of their authors, and are immediately afterwards compared to the “foliage” of trees.

**33. 3. Allegory** is a continued comparison, or a composition in which the language is figurative throughout. The Fable and the Parable belong to this class. In all these compositions, abstract truths are represented by sensible objects, or human affairs are described under the image of the conduct of the lower animals and of the processes of nature. This also involves Personification.

**34. 4. Personification**, which, like Simile and Metaphor, implies comparison, is that figure by which the lower animals and inanimate objects are endowed with the powers of human beings, specially with the power of speech ; as,

“*I am glad*,” answered the bee, “to hear *you* grant, at least, that *I* came honestly by *my* wings and *my* voice.”

“The mountains and the hills shall break forth before you into *singing*, and all the trees of the field shall *clap their hands*.”

**35. 5. Apostrophe** is personification of the second person, in which the inanimate and the absent are *addressed* as if they were persons, and present ; as “*O Death, where is thy sting?*”

“*Shrine of the mighty!* can it be,  
That this is all remains of *thee*? ”

(a) *Apostrophe* (Gr.  $\alphaπό$ ,  $\sigmaτρέφω$ ) means literally a turning off or aside, and the figure is so called because the writer interrupts the natural course of his narration or description, to address the object to which it refers.

**36. 6. Metonymy** is the figure by which *conrelative terms* are interchanged ; as when we transpose,

1. *The concrete and the abstract* ; as, the *crown*, for *royalty* ; the *sword*, for *military power* ; *Cæsar*, for the *sovereign*

*power*; the *fatal cup*, for *poison*, etc., etc. *Her Majesty*, for *the Queen*; *His Impudence*, for an *impudent fellow*; etc., etc.

2. *The effect and the cause*; as, *drunkenness*, for *wine*; *sunshine*, for *the sun*; *gray hairs*, for *old age*.
3. *The author and his works*; as, “I am reading *Shakspeare* ;” he is an admirer of *Wordsworth*.

(a) *Metonymy* literally signifies (Gr. *μετάνα, ὄνομα*) a change of name.

37. 7. *Synecdoche* is the figure which puts a part for the whole; as, *fifty sail* for *fifty ships*. “Consider the *lilies* how they grow,” where *lilies* is put for all flowers, or for the whole vegetable world. The part in the latter case is the species, and the whole is the genus.

(a) *Synecdoche* literally signifies (Gr. *συν, ἵν, διχοπει*) the understanding or receiving of one thing out of another. The force of this figure consists in the greater vividness with which the part or the species is realized.

38. 8. *Hyperbole* is the figure of exaggeration. It frequently consists in putting the whole for a part, and may therefore be regarded in this case as the converse of *synecdoche*; as, “The whole *city* came forth to meet him.” This example also involves *Metonymy*: the *city* is put for the inhabitants. The exaggeration, as in this instance, is frequently conveyed in the attribute: sometimes in the verb; as, “The French fleet *was annihilated*,” meaning that it was rendered useless.

(a) *Hyperbole* (Gr. *ὑπέρβολη*) literally signifies a throwing beyond, an overshooting.

39. 9. *Epigram* is the figure of apparent contradiction. It is a short, pointed, or witty saying, the true sense of which is different from that which appears on the surface. It involves a hidden meaning, which contradicts that which is expressed. The force of the figure lies in the pleasant surprise attendant upon the discovery of the paradox. It is an epigram to say that “solitude sometimes is best society.” Taken literally, this is an absurdity; yet it is a forcible way of saying that the pleasures of solitude are

greater than those derived from ungenial companionship. Other examples are :—

- “Every man desireth to live long; but no man would be old.”
- “He is dissatisfied because he has nothing to complain of.”
- “The half is greater than the whole.”
- “The child is father to the man.”
- “He is all fault that has no fault at all.”

Many Proverbs are epigrammatic; *e.g.*,—

- “Good words are worth much, and cost little.”
- “Many kinsfolk, but few friends.”
- “The worth of a thing is best known by the want of it.”
- “When all men speak, no man hears.”

(a) The primary signification of the *Epigram* (Gr. *ἐπιγραφή*, *γράφω*) was an inscription on a statue; the sense in which *epigraph* is now used. It was then applied to a short poem (a couplet, or stanza) containing a pithy or witty saying, generally at its close. Lastly, the name was applied to the witty saying itself, and hence to any saying characterized by wit and point.

**40. 10. Irony** is the figure of real contradiction. If epigram means something different from what is expressed, Irony expresses the opposite of what is meant. It bestows praise in such a manner as to convey disapprobation. It professes belief in a statement for the purpose of casting ridicule upon it. Elijah's address to the priests of Baal is a memorable example of Irony:—“Cry aloud; for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked.” Job, also, mocked his friends when he said, “No doubt but ye are the people, and wisdom will die with you.” Johnson's letter to the Earl of Chesterfield affords several examples of Irony; *e.g.*,—“To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.”

(a) *Irony* (Gr. *ἰρωνεία*, a dissembler) literally signifies dissimulation. It pretends to approve, in order to expose and ridicule.

## Chapter IV.—Construction.

**41.** As regards the arrangement of its parts, there are four qualities which a sentence should possess:—1. *Unity*; 2. *Clearness*; 3. *Strength*; 4. *Melody*.

### 1. UNITY.

**42.** A sentence should contain only one leading idea, or a combination of ideas which have a natural and logical connexion with one another. As a simple sentence contains only one proposition, its unity is involved in its form. In the complex sentence, which is an expansion of the simple sentence, and contains only one leading proposition, the subordinate clauses are generally so closely interwoven with the principal clause, that unity of design is easily and naturally preserved. But care must be taken, in sentences of this kind, not to bury the main proposition in such a mass of secondary clauses that its identity is lost, or its superiority destroyed. It is, however, in the compound sentence that unity is most apt to be violated. The compound sentence contains at least two, it may contain many, principal clauses. Grammatically, these clauses are said to be independent of one another. They ought, therefore, to form separate sentences. But there may be a close logical connexion between them, and on this ground they may be combined. The connexion, however, must in every case be close and real, not merely formal. Where the ideas do not naturally combine, the sentence is overweighted, and the effect is indistinct and confused. The violation of unity interferes, not only with perspicuity, but also with energy and grace; *e.g.*—

“King Richard was a man of a revengeful and cruel spirit, and a passionate lover of poetry; he died on the 8th of April 1199, left no issue, and was succeeded by his brother John.”

The want of unity in this sentence consists in the variety of independent topics, to each of which it gives the prominence of a principal clause. The fault may be corrected in two ways,—

1. By *separation*, or by expressing the leading points in separate sentences; thus :—

“ King Richard died on the 8th of April 1199. He was a man of a revengeful and cruel spirit; but he was a passionate lover of poetry. He left no issue, and was succeeded by his brother John.”

2. By *contraction*, or by throwing the points deemed of less importance into subordinate clauses; thus :—

“ King Richard, who, though a passionate lover of poetry, was a man of a revengeful and cruel spirit, died on the 8th of April 1199; when, as he left no issue, he was succeeded by his brother John.”

43. Unity is also violated by prolonging a sentence beyond its natural close, or by the addition of members which not only interfere with the completeness of the sentence, but would themselves produce a better effect if stated independently; *e.g.*,—

“ He is not so happy as may be, who hath not the pleasure of making others so, and of seeing them put into a happy condition by his means; which is the highest pleasure, I had almost said pride, but I may truly say glory, of a good and great mind.”

The period is naturally closed by the word “means.” The introduction of the latter half of the sentence with the relative is clumsy. It were better to throw this part into a new sentence, beginning with “This,” or “To accomplish this, is the highest pleasure,” etc. The unity of the latter part of the sentence is further marred by the parenthetical clauses, “ I had almost said pride, but I may truly say glory.” Better thus:—“ This satisfaction is the glory, if not the pride, of a good and great mind.”

## 2. CLEARNESS.

44. The parts of the sentence should be so arranged as to leave no possibility of doubt as to the writer’s meaning. Clearness is thus opposed to *obscURITY*; and, as regards arrangement, the two great causes of obscurity are *dislocation*, or the unnatural separation of members that are connected in meaning, and *ambiguity*,

or the placing of a member in such a position that it is doubtful which of several possible constructions is intended.

1. The following is an example of *dislocation* :—

“This summer, the ban of the Empire was published, and the execution of it given to the Duke of Bavaria, against the Elector Palatine.”

Here the phrase “against the Elector Palatine,” is separated by a whole clause from the verb “published,” on which it immediately depends. The effect of such a suspension of the current of the sense is to oppress and confuse the mind. The sentence should be : “This summer, the ban of the Empire was published against the Elector Palatine, and the execution of it was given to the Duke of Bavaria.”

2. The following is an example of *ambiguity* :—

“Rome once more ruled over the prostrate nations by the power of superstition.”

This may mean, (1) that Rome had at a former time ruled over the nations “by the power of superstition,” and now ruled over them a second time by the *same* power ; (2) that she had formerly ruled over them by some other power,—that of conquest or of imperial influence,—and now did so “by the power of superstition.” As the sentence stands, it most naturally bears the former construction. To convey the latter meaning, it should be arranged thus :—“Rome, by the power of superstition, once more ruled over the prostrate nations.”

45. The careless and excessive use of the relative and demonstrative pronouns is a frequent source of ambiguity. A pronoun should stand as near as possible to its correlative ; and when there is danger of misconception, the correlative should be repeated. In the following sentence the relative is ambiguous :—

“A verdict, however, was obtained against him (Wilkes), for No. 45 (of *The North Briton*), as well as for a piece called *An Essay on Woman*, an obscene and scurrilous libel in parody of Pope’s *Essay on Man*, in which Lord Sandwich and Bishop Warburton had been reflected on and ridiculed.”

A reader unacquainted with Pope's works would naturally suppose from this statement that it was Pope who had ridiculed Sandwich and Warburton ; and the ambiguity is favoured by the use of the past-perfect, "had been." To prevent this misconception, the latter part of the sentence should run thus :—"As well as for an obscene and scurrilous libel in parody of Pope's *Essay on Man*, entitled *An Essay on Woman*, in which Lord Sandwich and Bishop Warburton had been (or *were*) reflected on and ridiculed."

The following illustrates ambiguity in the use of the demonstrative (or 3d personal) pronouns :—

"He (Wellington) thus succeeded in at last combating the revolution with *its* own weapons, and at the same time detaching from *them* the moral weakness under which *it* laboured. He met *it* with *its* own forces ; but he rested *their* efforts on a nobler principle."

See also *The Progressive English Grammar*, § 248.

**46.** In expressing a complex idea, the modifications and qualifications should precede the substantive notion, in order to make it clear at the first reading that the latter is not stated absolutely. This arrangement conduces to energy and grace, as well as to clearness. On this principle,

*1st, Clauses of condition and concession logically precede their principal clauses ; e.g.,—*

"If the Secretary really wrote the letter in question, he is a traitor."

This is a clear and logical statement, inasmuch as it mentions the ground of the conclusion before the conclusion itself, and it gives the Secretary the full benefit of the doubt which the hypothesis implies. If, on the other hand, the sentence were arranged in the grammatical order,—"The Secretary is a traitor, if he really wrote the letter in question,"—the mind would at once seize on the charge of treachery as an absolute charge, and be less influenced by the secondary condition on which it rests. In like manner the sentence

"Though he slay me, yet will I trust in him," presents a view of faith at once clearer and more forcible than if the grammatical arrangement were adopted.

2d, *An Absolute Phrase should stand at the beginning of the sentence*; e.g.,—

“The King being dead, a dispute arose as to the succession.”

This also is the logical arrangement. The cause precedes the consequence, and the mind at once grasps the whole situation of affairs more clearly than if the order were inverted.

**47.** The necessity of making the modification precede the main statement is more apparent when the former is negative, or in any degree contradictory of the latter. Thus we say,

“I have *never* been in Vienna.”

“In my dreams, I have often ascended Mont Blanc.”

The cases in which this order is inverted, for the sake of antithesis, or of exciting surprise, will be referred to under the head of Strength.

### 3. STRENGTH.

**48.** It is desirable that, without sacrificing clearness, the members of a sentence should be so disposed as to convey the most forcible and vivid impression. This is what is meant by Strength, as opposed to weakness or looseness of arrangement. The first principle of energy is that the most important words should occupy the most prominent places. These are the beginning and the end of the sentence. The principal subject naturally occupies the former, the principal predicate, with its essential modifications, the latter; and the other members should be ranged between these two extremes. A sentence arranged on this plan, so that the sense is suspended until the close, is called a *Period*. If, on the other hand, the principal predicate is followed by explanatory clauses, the sentence is said to be *Loose*.

**49.** A sentence may, however, be energetic, without assuming the proportions or the measured roll of a period. In sentences, whether periodic or loose, this quality of style may be obtained by the following means:—

1st, By *Inversion*,—by placing an element in a position which does not naturally belong to it; e.g.,—

“Narrow is the way that leadeth unto life.”

“Silver and gold have I none.”

2d, By *Interrogation*,—by throwing the proposition into the form of a question, leaving the reader to supply the answer, in which the real statement is conveyed ; e.g.,—

“ Who can paint like Nature ? ”

“ Who does not hope to live long ? ”

These are forcible statements. The direct assertions, “ No one can paint like Nature,” “ Every one hopes to live long,” would be weak and ineffective in comparison. It will be observed from these examples that a negative question implies an affirmative statement, and *vice versa*. Analogous to this Figure of construction, as it may be called, is the next mode of obtaining energy :—

3d, By *Exclamation* ; e.g.,—

“ How oblique and faintly looks the sun on yonder climates  
—far removed from him ! ”

“ What a piece of work is man ! ”

The force of both these figures lies in their indefiniteness. When the statement of a specific degree or quality might fail by inadequacy, it is better vaguely to suggest it as something very great.

A graduated series of Exclamations, rising in intensity as they proceed, form the figure called *Climax*, of which the following is a well-known example :—

“ What a piece of work is man ! how noble in reason !  
how infinite in faculties ! In form and moving, how  
express and admirable ! in action, how like an angel !  
in apprehension, how like a god ! ”

If, on the other hand, the latter member of a sentence suddenly fall in dignity or importance, the figure is called *Anti-climax* ; e.g.,—

“ Next comes the great Dalhoussey, god of war,  
Lieutenant-colonel to the Earl of Mar.”

4th, By *Antithesis*,—by arranging the terms of antithetical clauses so as to give prominence to the contrasted ideas. A

contrast is often implied in the sense, without being formally expressed; *e.g.*,—

“Charles deliberated long, and determined with coolness; but, having once fixed his plan, he adhered to it with inflexible obstinacy.”

But in connexion with construction we have to deal only with the formal or balanced antithesis, in which specific terms in two clauses are sharply contrasted with one another. The usual arrangement is the direct one, in which the contrasted words occupy a corresponding place in the two clauses; *e.g.*,—

“SPEECH is *silver*n, but SILENCE is *gold*en.”

“To be CARNALLY minded is *death*; but to be SPIRITUALLY minded is *life* and *peace*.”

Sometimes, however, the order of the terms in the second clause is the reverse of that in the first; *e.g.*,—

“EVIL pursueth *sinners*; but to the *righteous* GOOD shall be repaid.”

“He TWICE forsook his *party*; his *principles* NEVER.”

5th, By *Ellipsis*,—The last example shows how the effect of antithesis may be heightened by this means. Prominence is given to the contrasted words by avoiding the repetition of those that are alike; *e.g.*,—

“Homer *was* the greater genius; Virgil, the better artist: in the one *we most admire* the man; in the other, the work.”

“Philosophy elevates and steels the mind, but Christianity makes us better men. The former *makes us the objects* of human admiration; the latter, of divine love. That *insures us* temporal, but this an eternal happiness.”

50. It is also a rule of strength, that a sentence should not close with an insignificant word.

(1.) This rule is most frequently and most seriously violated by separating the preposition from the word it governs, and placing it at the end of the sentence; *e.g.*,—

“Other objects that have more than once offered themselves to the senses have yet been little taken notice *of*.”

Better thus:—“Of other objects that have more than once offered themselves to the senses, little notice has yet been taken.”

Another example:—

“He had not proceeded much farther when he observed the thorns and briars to end, and give place to a thousand beautiful green trees, covered with blossoms of the finest scents and colours, that formed a wilderness of sweets, and were a kind of lining to those rugged scenes *which* he had before passed *through*.”

The last clause should be—“*through which* he had before passed.”

This construction is often adopted when the relative is omitted; *e.g.*,—

“It (custom) is indeed able to form the man anew, and to give him inclinations and capacities altogether different from those he was born *with*.”

This is loose and colloquial. It should be,—“from those *with which* he was born.”

(2.) The pronoun “it” also makes a weak conclusion, especially when preceded by a preposition; *e.g.*,—

“Let us first consider the ambitious; and those both in their progress to greatness and after the attaining *of it*.”

This is both weak and inelegant. Say either “after attaining it,” or “after its attainment.” So also—

“But the design succeeded; he betrayed the city, and was made governor *of it*.”

Better leave out the particles, and say, “he betrayed the city, and was made governor.”

The following sentence illustrates another form of the same fault, and it also shows the looseness arising from multiplying prepositions and pronouns in different clauses:—

“ Unless you will be a servant *to them* (as many men are), the trouble and care *of yours* in the government *of them* all is much more than that *of every one of them* in their observance *of you*.”

Corrected:—“ Unless you will be their servant (as many men are), your trouble and care in governing them will be much greater than theirs in serving you.”

(3.) A sentence is often rendered weak by ending with an unemphatic adverb; *e.g.*—

“ What pity is it, my Lord, that even the best should speak to our understandings *so seldom*!”

Here the adverb usurps the prominent place which by right belongs to “ understandings.” The sentence would be stronger thus:—“ *should so seldom speak to our understandings!*” So also,

“ Example appeals not to our understanding alone, but to our passions *likewise*.”

Should be,—“ *but likewise to our passions.*” Again:—

“ By the same means that they give us pleasure, they afford us profit *too.*”

Should be,—“ *they also afford us profit.*”

#### 4. MELODY.

**51.** Melody or rhythm is that quality of language which renders it easy to the voice and agreeable to the ear. It therefore contributes very greatly to grace of style. The importance of this quality, though universally admitted in verse, is not sufficiently recognised in prose writing. Rhythm in verse arises from the recurrence of stress or accent at regular intervals. Every prose sentence has, or should have, a rhythm depending upon the same principle. The chief distinction between verse-rhythm and prose-rhythm is, that in verse the accents and intervals are regular, in prose they are variable.

**52.** Melody deals not with single sounds, or the impression produced by single words, but with the succession of sounds in a sentence. It therefore belongs properly to the head of construc-

tion or arrangement, and not to that of language or the choice of single words.

**53.** Prose melody depends upon two things:—

- 1st, Upon the combination or succession of sounds;
- 2d, Upon the alternation of accent and interval;

or, more briefly, first, upon *sound*; second, upon *accent*.

**54.** I. **SOUND.**—The chief quality to be aimed at in Sound is *variety*. A combination of similar sounds is painful to the ear, and produces an effect similar to that of monotony produced by the repetition of the same note in music. Such a combination is further difficult for the voice, and this very difficulty renders it disagreeable to the ear. It is impossible to lay down strict rules for melody in language. If a writer is naturally destitute of "ear," or the sense of harmonious sound, no formal rules will make up for the deficiency. The following principles, however, are generally recognised as worthy of attention in connexion with this subject:—

(1.) Vowels and consonants should, as much as possible, alternate; *e.g.*,—

"The miseries of the poor are entirely disregarded."

"Life is thorny." "I must yield my body to the foe."

(2.) When mute consonants come together, sharp sounds combine most easily with sharp, and flat sounds with flat; *e.g.*,—It is easier to pronounce *of this* than *off this*; *right point* than *right book*; *make thin* than *make thine*; *plague them* than *plague thunder*.

(a) In the case of the juxtaposition of a flat and a flat, there is a natural tendency to flatten the sharp, or to sharpen the flat. The reason of this is, that the strain upon the organs of speech is the same in one flat sound as in another, and the same in one sharp sound as in another. Now, in passing from a sharp to a flat (or *vice versâ*), the amount of strain or effort has to be suddenly changed.

(3.) Identical sounds should not come together in different words or syllables; *e.g.*,—

Such combinations as *hot temper*, *off first*, *red deer*, *ripe pear*, are difficult and disagreeable.

(a) There is a tendency in such cases to sink the second consonant, or to run the two into one, as *hot-emper*, *off-irst*, *red-eer*, *ri-pear*.

(b) The difficulty is not so great when different powers, as a flat and a sharp, of the same sound come together; *e.g.*,—*hot day*, *of first*, *red tape*, *ripe berry*.

(c) The same rule applies to vowels. Such combinations as *stray angel*, *tree easy*, *blow over*, *my idol*, *truly innocent*, are objectionable.

(d) The reason of this is, that the organs of speech act most freely by passing from one position to another. The immediate repetition of the same sound constrains the voice by keeping the organs in the same position. It resembles the act of making two steps in walking with the right foot before the left.

(4.) Similar sounds should not follow one another closely, either at the beginning, in the middle, or at the end of words; *e.g.*,—*Comparative comfort*, *womanish emotion*, *mortal animal*. “But he has *unhappily* perplexed his *poetry* with his *philosophy*,” are weak and unmusical collocations.

(a) *Alliteration*, or the device of beginning successive words with the same letter, is the least objectionable form of this combination. It formed the distinctive mark of our oldest poetry, and it is used occasionally for effect by modern authors. Its frequent introduction, however, savours of affectation.

**55. II. ACCENT.**—In Accent as in Sound, the best effect is produced by *variety*. Rhythm depends essentially upon the intermixture of weak and strong accents. A succession either of accented or of unaccented syllables produces monotony. Hence it follows that,

(1.) The excess of monosyllables is apt to be monotonous. Most monosyllables are accented; most polysyllables have only one accent; all of them contain at least one interval or weak syllable. The introduction, therefore, of words of more than one syllable relieves the monotony by introducing unaccented syllables. Compare, “One man in his time plays many parts,” with “The better part of valour is discretion.” But,

(2.) The excess of polysyllables is also apt to be monotonous; *e.g.*,—

“Their *appetites* were *excited* by *frequent enumerations* of *different enjoyments*, and *revelry* and *merriment* was the *business* of every hour.”

(3.) The last accent should fall as near the end of the sentence as possible. A sentence is most forcible when it closes with a strong accent; *e.g.*,—

“Their everlasting recurrence is among the great blemishes of his style.”

The accent may, however, fall on the penultimate syllable, without destroying its effect; *e.g.*,—

“The allegories of Spenser have been frequently censur'd.”

An antepenultimate accent makes a weak ending; *e.g.*,—

“I have not observed proofs of much acquaintance with him on the continent.”

If the accent fall earlier, it is still more objectionable; *e.g.*,—

“Nor have their opponents been of much credit in the paths of literature.”

(a) For the “Principles of Construction” in the Paragraph, the student is referred to the *Introductory Text-Book*, p. 47.

## Chapter V.—Analysis of Style.

**56.** The following extracts are here given, in addition to those scattered over the preceding chapters, in order to afford the pupil further practice in the application of the principles already explained. The analysis of style here suggested is quite a subordinate part of literary criticism. It proposes to deal merely with the mechanism or outward form of composition, not with the thought or inner life, which is after all the essence of every literary work. The latter is the proper domain of criticism in its highest sense. But this lies beyond the scope of the present work; and without questioning the paramount importance of the higher department, it may be suggested that the lower sphere has undoubted claims to consideration. Composition bears the same relation to Literature that mechanical drawing does to Art. In the one case as in the other, the spirit is in a great measure dependent on the form in which it is clothed.

**57.** In regard to the general effect of *style*, the questions to be asked are:—

1. Is it perspicuous, or intelligible ?
2. Is it energetic, or impressive ?
3. Is it graceful, or pleasing ?

58. In regard to the *Language* in particular, the questions to be considered are :—

1. Is it accurate ?	3. Is it concise ?
2. Is it simple ?	4. Is it pure ?

59. In regard to the *Construction* in particular, the questions to be asked are :—

1. Does it possess unity ?	3. Is it strong or forcible ?
2. Is it clear ?	4. Is it melodious ?

60. The following extracts may be examined and tested by these general questions. But a few special questions are appended to each extract, with the view of bringing out its particular features.

### Exercise 1.

MILTON. (1608-1674.)

(1) “What could a man require more from a nation so pliant and  
 (2) so prone to seek after knowledge ? What wants there to such a towardly and pregnant soil, but wise and faithful labourers, to make a knowing people, a nation of prophets, of sages, and of worthies ? We reckon more than five months yet to harvest ; there need not be five weeks : had we but eyes to lift up, the fields are white already. Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions ; for opinion in good men is but knowledge in the  
 (5) making. Under these fantastic terrors of sect and schism, we wrong the earnest and zealous thirst after knowledge and understanding which God hath stirred up in this city. What some  
 (6) lament of, we rather should rejoice at,—should rather praise this pious forwardness among men to re-assume the ill-deputed care  
 (7) of their religion into their own hands again. A little generous prudence, a little forbearance of one another, and some grain of charity, might win all these diligencies to join and unite into one general and brotherly search after truth ; could we but forego this prelatical tradition of crowding free consciences and Christian  
 (8) liberties into canons and precepts of men. I doubt not, if some great and worthy stranger should come among us, wise to discern the mould and temper of a people, and how to govern it,

observing the high hopes and aims, the diligent alacrity of our extended thoughts and reasonings in the pursuance of truth and freedom, but that he would cry out as Pyrrhus did, admiring the Roman docility and courage, ‘If such were my Epirots, I would not despair the greatest design that could be attempted to make a church or kingdom happy.’”

### QUESTIONS.

1. What *figure of construction* have we in (1) and (2)? Turn these sentences into the direct form.
2. Point out the *figure of language* in (3).
3. What is the connexion between sentences (3) and (4) and (5) ?
4. Point out the examples of *redundancy* in this paragraph.
5. Point out instances of the *postponed preposition*.
6. Are there any uncommon words here, or words employed in an unusual sense ?
7. Is there any example of a *period* in the paragraph ?
8. Point out the case of *dislocation* in (8).
9. What is the general character of the style? Is it energetic or graceful, or the reverse of either ?

### Exercise 2.

DRYDEN. (1631-1701.)

- (1) “It may now be expected, that having written the life of an historian, I should take occasion to write somewhat concerning history itself; but I think to command it is unnecessary, for the profit and pleasure of that study are both so very obvious, that a quick reader will be beforehand with me, and imagine faster than I can write. Besides that, the post is taken up already; and few authors have travelled this way but who have strewed it with rhetoric as they passed. For my own part, who must confess it to my shame that I never read anything but for pleasure, it has always been the most delightful entertainment of my life; but they who have employed the study of it as they ought, for their instruction, for the regulation of their private manners, and the management of public affairs, must agree with me, that it is the most pleasant school of Wisdom. It is a familiarity with past ages, and an acquaintance with all the heroes of them: it is, if you will pardon the similitude, a prospective glass carrying your soul to a vast distance, and taking in the farthest objects of antiquity. It informs the understanding by the memory: it helps us to judge of what will happen, by showing us the like revolutions of former times. For mankind being the same in all ages, agitated by the same passions, and moved to action by the same interests, nothing can come to pass but some precedent of the like nature
- (2)
- (3)
- (4)
- (5)
- (6)

has already been produced ; so that having the causes before our eyes we cannot easily be deceived in the effects, if we have judgment enough but to draw the parallel."

#### QUESTIONS.

1. Point out an *ellipsis* in (1).
2. What have you to remark upon the expression "will be beforehand with me," in (1) ?
3. "Besides that," introducing (2), is clumsy. What connecting particle might be substituted for it ?
4. Point out a grammatical inaccuracy in (2).
5. "It" occurs four times in (3) : What is its correlative in each case ? Is any of them equivocal ?
6. Do you notice any inelegance in (4) ?
7. Sentence (6) is *loose* : at what point would the *period* close ?
8. Criticize the paragraph as to *unity*, *variety*, and *continuity*.
9. Remark upon the *melody* of the passage.

### Exercise 3.

ADDISON. (1672-1719.)

- (1) "In the first place, true honour, though it be a different principle from religion, is that which produces the same effects.
- (2) The lines of action, though drawn from different parts, terminate in the same point.
- (3) Religion embraces virtue, as it is enjoined by the laws of God ; honour, as it is graceful to human nature.
- (4) The religious man fears, the man of honour scorns, to do an ill action.
- (5) The latter considers vice as something that is beneath him, the other as something that is offensive to the Divine Being.
- (6) The one as what is unbecoming, the other as what is forbidden.
- (7) Thus Seneca speaks in the natural and genuine language of a man of honour, when he declares, that were there no God to see or punish vice, he would not commit it, because it is of so mean, so base, and so vile a nature."

#### QUESTIONS.

1. What is the general subject of this paragraph ? What is the general character of the sentences ?
2. What sentences contain the enunciation of the general subject ? In what relation do the others stand to these ?
3. Of what is (7) an instance ?
4. Show the *ellipses* in several sentences. Which sentence is incomplete by *ellipsis* ?
5. What is the logical effect of "is that which" in (1) ? Are these words necessary ?
6. Is any word in the passage objectionable, or out of place ?

## Exercise 4.

JOHNSON. (1709-1784.)

A. (1) "Bossu is of opinion that the poet's first work is to find a *moral*,  
 (2) which his fable is afterwards to illustrate and establish. This  
 seems to have been the process only of Milton: the moral of other  
 poems is incidental and consequent; in Milton's only it is essen-  
 (3) tial and intrinsic. His purpose was the most useful and the  
 most arduous, *to vindicate the ways of God to man*; to show the  
 reasonableness of religion, and the necessity of obedience to the  
 divine law.

B. (4) "To convey this moral there must be a *fable*, a narration  
 artfully constructed, so as to excite curiosity and surprise expec-  
 (5) tation. In this part of his work Milton must be confessed to have  
 (6) equalled every other poet. He has involved in his account of  
 the fall of man the events which preceded and those that were to  
 follow it: he has interwoven the whole system of theology with  
 such propriety that every part appears to be necessary; and  
 scarcely any recital is wished shorter for the sake of quickening  
 the progress of the main action.

C. (7) "The subject of an epic poem is naturally an event of great  
 (8) importance. That of Milton is not the destruction of a city, the  
 (9) conduct of a colony, or the foundation of an empire. His subject is  
 the fate of worlds, the revolutions of heaven and of earth; rebellion  
 against the Supreme King raised by the highest order of created  
 beings; the overthrow of their host and the punishment of their  
 crime; the creation of a new race of reasonable creatures; their  
 original happiness and innocence, their forfeiture of immortality,  
 and their restoration to hope and peace.

D. (10) "Great events can be hastened or retarded only by persons  
 (11) of elevated dignity. Before the greatness displayed in Milton's  
 (12) poem, all other greatness shrinks away. The weakest of his  
 agents are the highest and noblest of human beings, the original  
 parents of mankind, with whose actions the elements consented;  
 on whose rectitude or deviation of will depended the state of  
 terrestrial nature, and the condition of all the future inhabitants  
 of the globe."

## QUESTIONS.

1. Show the train of thought which connects these paragraphs with one another. Is the connexion obvious?
2. Point out the similarity of the paragraphs, in *construction* and *variety* of sentence.
3. What is the difference in meaning between "excite curiosity" and "surprise expectation" in (4)?

4. Point out in (2) an example of *antithesis*, and an instance of *tautology*, and correct the latter.
5. Are any words in (5) and in (12) employed in an unusual sense?
6. Note the proportion of Classical and of Saxon words.
7. Are there any *figures of language* in the passage?
8. Remark on the *melody* of the passage.

### Exercise 5.

GIBBON. (1737-1794.)

- (1) "In the vacant space between Persia, Syria, Egypt, and *Æthiopia*, the Arabian peninsula may be conceived as a triangle of spacious but irregular dimensions. From the northern point of Beles on the Euphrates, a line of fifteen hundred miles is terminated by the Straits of Babelmandel and the land of frankincense.
- (2) About half this length may be allowed for the middle breadth, from east to west, from Bassora to Suez, from the Persian Gulf to the Red Sea. The sides of the triangle are gradually enlarged, and the southern basis presents a front of a thousand miles to the Indian Ocean. The entire surface of the peninsula exceeds in a fourfold proportion that of Germany or France; but the far greater part has been justly stigmatized with the epithets of the *stony* and the *sandy*. Even the wilds of Tartary are decked, by the hand of nature, with lofty trees and luxuriant herbage; and the lonesome traveller derives a sort of comfort and society from the presence of vegetable life. But in the dreary waste of Arabia, a boundless level of sand is intersected by sharp and naked mountains; and the face of the desert, without shade or shelter, is scorched by the direct and intense rays of a tropical sun. Instead of refreshing breezes, the winds, particularly from the south-west, diffuse a noxious and even deadly vapour; the hillocks of sand which they alternately raise and scatter, are compared to the billows of the ocean, and whole caravans, whole armies, have been lost and buried in the whirlwind. The common benefits of water are an object of desire and contest; and such is the scarcity of wood, that some art is requisite to preserve and propagate the element of fire. Arabia is destitute of navigable rivers, which fertilize the soil, and convey its produce to the adjacent regions: the torrents that fall from the hills are imbibed by the thirsty earth: the rare and hardy plants, the tamarind or the acacia, that strike their roots into the clefts of the rocks, are nourished by the dews of the night: a scanty supply of rain is collected in cisterns and aqueducts: the wells and springs are the secret treasure of the desert; and the pilgrim of Mecca, after many a dry and sultry march, is disgusted by the taste of the waters, which have rolled over a bed of sulphur or salt. Such is the general and genuine picture of the climate of Arabia."

## QUESTIONS.

1. To what kind of composition does this passage belong?
2. For what purpose is (6) introduced?
3. What peculiarity is there in the second and third clauses of (10),—“which . . . regions?” Are they naturally introduced?
4. Are the sentences generally *periodic* or *loose*? What, in this respect, is the prominent character of the style?
5. Do Classical or Saxon words predominate?
6. Note instances of *circumlocution*, or of thoughts unnecessarily elaborated.

## Exercise 6.

BURKE. (1730-1797.)

(1) “It is now sixteen or seventeen years since I saw the queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendour, and joy. Oh, what a revolution! and what a heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished for ever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise is gone! It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.”

## QUESTIONS.

1. What sentence marks the transition from admiration to sarcasm?
2. What *figures* are employed in (1) and (2)? Are they consistent or congruous?

3. What *figure of construction* have we in (3) ?
4. What *figure* is used in (5) ?
5. What expression in (9) is inconsistent with the lofty sentiment of the passage ?
6. What expression in (10) is *epigrammatic* ?

### Exercise 7.

JUNIUS. (? FRANCIS, 1740-1818.)

A. (1) "My Lord,—You are so little accustomed to receive any marks of respect or esteem from the public, that if, in the following lines, a compliment or expression of applause should escape me, I fear you would consider it as a mockery of your established character, and, perhaps, an insult to your understanding. You have nice feelings, my lord, if we may judge from your resentments; cautious, therefore, of giving offence, when you have so little deserved it, I shall leave the illustration of your virtues to other hands. Your friends have a privilege to play upon the easiness of your temper, or possibly they are better acquainted with your (4) (5) good qualities than I am. You have done good by stealth. The (6) rest is upon record. You have still left ample room for speculation, when panegyric is exhausted.

B. (7) (8) "You are indeed a very considerable man. The highest rank; a splendid fortune; and a name glorious till it was yours, were sufficient to have supported you with meaner abilities than I think (9) you possess. From the first, you derived a constitutional name to respect; from the second, a natural extensive authority;—the (10) last created a partial expectation of hereditary virtues. The use you have made of these uncommon advantages might have been more honourable to yourself, but could not be more instructive to mankind. We may trace it in the veneration of your country, the choice of your friends, and in the accomplishment of every sanguine hope which the public might have conceived from the (11) illustrious name of Russell."

### QUESTIONS.

1. What is the prevailing tone of this passage? Note particular instances of the *figure* referred to.
2. What expression in (3) is objectionable?
3. What words are in (6) *equivocal*?
4. What expression in (9) disturbs the unity of the tone of the sentence? What is the effect of this?
5. Wherein lies the *antithesis* between (5) and (6) ?
6. Out of which sentence in A., does paragraph B. spring?
7. Note the connexion between the successive sentences in B.

## Exercise 8.

LAMB. (1775-1834.)

A. (1) "Antiquity! thou wondrous charm, what art thou? that,  
 (2) being nothing, art everything! When thou *wert*, thou wert  
 not antiquity—then thou wert nothing, but hadst a remoter  
*antiquity*, as thou calledst it, to look back to with blind veneration;  
 thou thyself being to thyself flat, jejune, modern!  
 (3) What mystery lurks in this retroversion! or what half Januses  
 are we, that cannot look forward with the same idolatry with  
 (4) which we for ever revert! The mighty future is as nothing,  
 being everything! the past is everything, being nothing!

B. (5) (6) "What were thy *dark ages*? Surely the sun rose as brightly  
 then as now, and man got him to his work in the morning!  
 (7) Why is it we can never hear mention of them without an accom-  
 panying feeling, as though a palpable obscure had dimmed  
 the face of things, and that our ancestors wandered to and fro  
 groping!

C. (8) "Above all thy varieties, old Oxenford, what do most arride  
 and solace me, are thy repositories of mouldering learning,  
 thy shelves—

D. (9) (10) "What a place to be in is an old library! It seems as though  
 all the souls of all the writers that have bequeathed their  
 labours to these Bodleians, were reposing here, as in some dormitory or middle state. I do not want to handle, to profane  
 (11) the leaves, their winding-sheets. I could as soon dislodge a  
 (12) shade. I seem to inhale learning, walking amid their foliage;  
 (13) and the odour of their old moth-scented coverings is fragrant  
 as the first bloom of those sciential apples which grew amid  
 the happy orchard."

## QUESTIONS.

1. Of what *figure of language* are A. and B. examples?
2. Point out the *epigram* in this paragraph.
3. Remark on the use of the words "jejune" in (2), "revert" in (3), "arride" in (8), and "sciential," in (13).
4. Point out the example of *mixed metaphors* in D.
5. What epithet would best describe the character of Lamb's style?

## Exercise 9.

JEFFREY. (1773-1850.)

(1) "The Restoration introduced a French court,—under circum-  
 stances more favourable for the effectual exercise of court in-  
 fluence than ever before existed in England: but this of itself  
 would not have been sufficient to account for the sudden change

(2) in our literature which ensued. It was seconded by causes of far more general operation. The Restoration was undoubtedly a popular act;—and, indefensible as the conduct of the army and the civil leaders was on that occasion, there can be no question that the severities of Cromwell, and the extravagances of the sectaries, had made republican professions hateful, and religious ardour ridiculous, in the eyes of a great proportion of the people.

(4) All the eminent writers of the preceding period, however, had inclined to the party that was now overthrown; and their writings had not only been accommodated to the character of the government under which they were produced, but were deeply imbued with its obnoxious principles, which were those of their respective authors.

(5) When the restraints of authority were taken off, therefore, and it became profitable, as well as popular, to discredit the fallen party, it was natural that the leading authors should affect a style of levity and derision, as most opposite to that of their opponents, and best calculated for the purposes they had in view.

(6) The nation, too, was now for the first time essentially divided in point of character and principle, and a much greater proportion were capable both of writing in support of their notions, and of being influenced by what was written.

(7) Add to all this, that there were real and serious defects in the style and manner of the former generation; and that the grace, and brevity, and vivacity of that gayer manner which was now introduced from France, were not only good and captivating in themselves, but had then all the charms of novelty and of contrast; and it will not be difficult to understand how it came to supplant that which had been established of old in the country,—and that so suddenly, that the same generation, among whom Milton had been formed to the severe sanctity of wisdom and the noble independence of genius, lavished its loudest applauses on the obscenity and servility of such writers as Rochester and Wycherley."

## QUESTIONS.

1. What is the relation between (1) and (2); and between (2) and those that follow it?
2. Note the connecting particles between (3) and (4), and the subsequent sentences.
3. Why is the last clause of (4) objectionable?
4. Point out the *redundancy* and feebleness in (5).
5. Wherein is the paragraph wanting in *variety*?
6. What clause in (7) is obscure?
7. What words in (7) form an unmelodious combination?
8. What is the general character of the style?

## Exercise 10.

HALLAM. (1778-1859.)

(1) "It has been justly observed by a living writer of the most ardent and enthusiastic genius, whose eloquence is as the rush of mighty waters, and has left it for others almost as invidious to praise in terms of less rapture, as to censure what he has borne along in the stream of unhesitating eulogy, that "no poet has ever had a more exquisite sense of the beautiful than Spenser." In Virgil and Tasso this was not less powerful; but even they, even the latter himself, do not hang with such a tenderness of delight, with such a forgetful delay, over the fair creations of their fancy.

(2) Spenser is not averse to images that jar on the mind by exciting horror or disgust, and sometimes his touches are rather too strong; but it is on love and beauty, on holiness and virtue, that he

(3) reposes with all the sympathy of his soul. The slowly sliding motion of his stanza, "with many a bout of linked sweetness long drawn out," beautifully corresponds to the dreamy enchantment of his description, when Una, or Belphebe, or Florimel, or

(4) Amoret, is present to his mind. In this varied delineation of female perfectness, no earlier poet had equalled him; nor, excepting Shakspeare, has he had, perhaps, any later rival."

## QUESTIONS.

1. Point out the *dislocation* in (1).
2. Note how the fault is redeemed by the *grace* of the expression.
3. What expressions in (2) and (3) strike you as being particularly appropriate?
4. Do any words in (4) make a disagreeable combination of sounds?
5. Note the judicial caution of the opinion expressed in (5).
6. What is the general character of the style?
7. Remark on the *continuity* of the paragraph.

## Exercise 11.

MACAULAY. (1800-1859.)

(1) "When Sunday the fourth of November dawned, the cliffs of the Isle of Wight were full in view of the Dutch armament.

(2) That day was the anniversary both of William's birth and of

(3) his marriage. Sail was slackened during part of the morning;

(4) and divine service was performed on board of the ships. In the afternoon and through the night the fleet held on its course.

(5) Torbay was the place where the Prince intended to land.

(6) But the morning of Monday the fifth of November was hazy.

(7) The pilot of the Brill could not discern the sea marks, and  
 (8) carried the fleet too far to the west. The danger was great.  
 (9) (10) To return in the face of the wind was impossible. Plymouth  
 (11) was the next port. But at Plymouth a garrison had been  
 (12) posted under the command of the Earl of Bath. The landing  
 (13) might be opposed; and a check might produce serious conse-  
 (14) quences. There could be little doubt, moreover, that by this  
 (15) time the royal fleet had got out of the Thames, and was  
 (16) hastening full sail down the channel. Russell saw the whole  
 extent of the peril, and exclaimed to Burnet, " You may go to  
 (15) (16) prayers, doctor. All is over." At that moment the wind  
 changed, a soft breeze sprang up from the south, the mist  
 dispersed, the sun shone forth, and, under the mild light of an  
 autumnal noon, the fleet turned back, passed round the lofty  
 cape of Berry Head, and rode safe in the harbour of Torbay."

## QUESTIONS.

1. What is the most noticeable feature in the structure of this paragraph? What effect does it produce?
2. To what kind of composition does it belong?
3. Are there any examples of abrupt transition?
4. What relation do sentences (9) to (13) bear to (8)?
5. Estimate the proportion of Classical and Saxon words.
6. Is any word or phrase inappropriate?
7. What does the greater portion of the paragraph lead the reader to expect? Where does the change come, and with what effect?
8. Can the style be characterized as *melodious*?

## Exercise 12.

## CARLYLE.

A. (1) "To this conclusion, then, hast thou come, O hapless Louis !  
 (2) The Son of Sixty Kings is to die on the Scaffold by form of Law.  
 (3) Under Sixty Kings this same form of Law, form of Society, has  
 (4) become, one way and another, a most strange Machine. Surely,  
 if needful, it is also frightful, this Machine; dead, blind; not  
 what it should be; which, with swift stroke, or by cold slow  
 torture, has wasted the lives and souls of innumerable men.  
 (5) And behold now a King himself, or say rather Kinghood in his  
 person, is to expire here in cruel tortures;—like a Phalaris  
 (6) shut in the belly of his own red-heated Brazen Bull ! It is ever  
 so; and thou shouldst know it, O haughty tyrannous man:  
 injustice breeds injustice; curses and falsehoods do verily return  
 (7) 'always *home*,' wide as they may wander. Innocent Louis bears

the sins of many generations : he too experiences that man's tribunal is not in this earth ; that if he had no Higher one, it were not well with him.

B. (8) "A King dying by such violence appeals impressively to the (9) imagination ; as the like must do, and ought to do. And yet at (10) bottom it is not the King dying, but the man ! Kingship is a (11) coat : the grand loss is of the skin. The man from whom you (12) take his Life, to him can the whole combined world do *more* ? Lally (13) went on his hurdle ; his mouth filled with a gag. Miserablest mortals, doomed for picking pockets, have a whole five-act (14) Tragedy in them, in that dumb pain, as they go to the gallows, unregarded ; they consume the cup of trembling down to the (15) lees. For Kings and for Beggars, for the justly doomed and the unjustly, it is a hard thing to die. Pity them all : thy utmost pity, with all aids and appliances and throne-and-scaffold contrasts, how far short is it of the thing pitied !"

#### QUESTIONS.

1. Point out examples of abrupt expression in this passage.
2. With what *figure of construction* does the paragraph open ? How far does it extend ?
3. Are any of the expressions harsh or inelegant ?
4. Are any of the expressions colloquial or undignified ?
5. What *figure of language* is employed in (5) ?
6. Note instances of an inverted construction of sentences : what is the effect of this ?
7. What is noticeable in the use of the word "doomed" in (13) and (14) ?
8. What is the difference in subject between A. and B. ?

## PART II.—PROSE THEMES.

**61.** A *Theme* is a series of paragraphs discussing the different parts of a subject, so arranged as to give a complete exposition of the subject of which it treats.

**62.** As already explained in connexion with the Paragraph, there are three kinds of composition, to any one of which mainly, though not exclusively, a Theme may belong. These are Narration, Description, and Exposition. Reflection, as was formerly shown, may better be regarded as an element which may be introduced into any kind of Theme, than as itself a distinct kind of composition. While a Theme is less likely than a Paragraph to belong entirely to only one of the above named classes, it is convenient to classify Themes according to their prominent character, into,

- I. NARRATIVE THEMES.
- II. DESCRIPTIVE THEMES.
- III. EXPOSITORY THEMES.

### Chapter I.—Narration.

**63.** A *Narrative Theme* has for its object to give a complete account of all that happened in connexion with a particular event; and only such details are to be introduced into it as are necessary for that purpose.

**64.** The Narrative Theme may therefore be regarded as an expansion and enlargement of the narrative paragraph, as the paragraph is of the sentence (I. § 82). It affords, however, greater scope for the introduction occasionally of descriptive and reflective elements.

**65.** The particulars embraced in the Theme will generally refer to the following heads:—

1. The Event itself.
2. The Persons or Instruments concerned in it.
3. The Time.

## 4. The Place.

5. The manner and accompanying circumstances.

6. Reflections on the causes and consequences of the event.

The last two heads will obviously afford the greatest scope for amplification, as they will include a detailed account of the course of events to which the incident under consideration belongs.

66. Narrative Themes may be classified, according to the nature of the subjects treated of, under these three heads:—

I. *Incidental Themes*, including such miscellaneous subjects as Mechanical Processes, and Incidents of every-day life.

II. *Biographical Themes*.

III. *Historical Themes*.

67. *Rules for Narration* :—

I. Narrate the events in the order of their occurrence.

II. Introduce Description, only when really necessary to explain objects referred to in the narrative.

III. Introduce Reflection sparingly, and always keep it subordinate to Narration, which is the main object of the Theme.

IV. Each circumstance which forms a distinct unity should occupy a separate paragraph.

As the drawing out of a scheme or skeleton before writing any Theme is an important exercise in itself, only one or two model schemes are here given under each head. It is recommended that, as a first exercise, the pupils should be required to prepare the scheme, and as a second, to write the Theme therefrom. The following directions for scheme-making are given to aid the pupil in doing this for himself.

68. *Directions for Scheme-making* :—

I. When the facts are not derived from personal observation, read some plain and authentic account of them; and in the course of reading, make notes.

II. From these notes, select the points most worthy of attention, and arrange them in the order in which they are to be taken up in the narrative.

III. Indicate by marginal notes those objects that may require description, and the points which suggest reflections.

IV. Write the Theme from the scheme and notes alone, and not from the author consulted.

V. The division into paragraphs is most conveniently made in the course of composition.

### I. INCIDENTAL THEMES.

69. The style, in Incidental Narrative, should be plain and unaffected. The language should be simple and direct, and the construction natural. The sentences should, for the most part, be short and uninvolved. An excess of Periods, in compositions of this class, is apt to make the style formal and pompous, and is generally inconsistent with the character of the subject.

### Exercise 13.

#### 1. THE OPENING OF PARLIAMENT.

The gathering of the Houses—the House of Lords<sup>1</sup>—the crowds outside—military guard—arrival of the Queen—Her entrance into the House—arrival of the Commons<sup>2</sup>—reading of the Royal speech<sup>3</sup>—withdrawal of the Commons—reading of the speech in the Lower House—the address and debate thereupon in both Houses.

<sup>1</sup> D.\* The interior and aspect of the House.

<sup>2</sup> R.\* The different elements of the constitution.

<sup>3</sup> D. The form and parts of the speech.

2. A Military Review and Sham Fight. | 4. A Public Funeral.

3. A Jury Trial. | 5. A Cricket or Football Match.

6. The Break-up at School.

### Exercise 14.

#### 1. PAPER-MAKING.

Rags collected—dusting—sorting—cutting<sup>1</sup>—washing—teasing—bleaching—stirring pulp in vat—passage through strainer—over wire cloth<sup>2</sup>—vacuum box<sup>3</sup>—lateral vibration<sup>4</sup>—passage of film between iron rollers—on to felt web—rollers again—under steam-heated cylinders—on to a drum or reel, a perfect web of paper.<sup>5</sup>

<sup>1</sup> D. Knife, cylinder.

<sup>2</sup> D. Machine.

<sup>3</sup> R. Purpose of this.

<sup>4</sup> R. Effect of this.

<sup>5</sup> R. Beauty of the contrivance; ingenuity; effects, — spread of knowledge, etc.

2. The Process of Photographing.

3. The Process of Glass-making.

4. A Walk through a Manufactory.

5. The Laying of the Atlantic Cable.

6. The Casting of a Statue.

\* D. = Description. R. = Reflection.

## Exercise 15.

## 1. A HIGHLAND TOUR.

Start from Edinburgh<sup>1</sup>—incidents of the departure—view of Linlithgow Palace and Loch—approach Stirling—bustle of the station—crowd of tourists from all parts—meeting of friends discussing different plans—view of Stirling Castle<sup>2</sup>—Callander, run for seats—the drive to the Trossachs by Lochs Venacher and Achray—first view of the Trossachs and Ben Venue<sup>3</sup>—Loch Katrine—the sail down the loch—Helen's Isle—the Silver Strand—view of the Trossachs from the lake—Stronachlachar—walk to Inversnaid past Loch Arklet—sail from Inversnaid, past Rob Roy's Cave, to Inverarnan—view of Ben Lomond—drive to Tyndrum—Glenorchy—Dalmally—Kilchurn Castle<sup>4</sup>—Loch Awe—view of Ben Cruachan—Taynuilt—view of Dunstaffnage Castle—to Oban.

Excursion to Staffa and Iona,<sup>5</sup>—returning to Oban.

Excursion to Glencoe,<sup>6</sup>—returning to Oban—Oban, by Crinan Canal to Ardrishaig—sail round the Kyles of Bute<sup>6</sup>—by Rothesay—Wemyss Bay—rail to Glasgow—Glasgow<sup>7</sup> to Edinburgh.

2. A Continental Tour.	4. A Walking Excursion in Skye.
3. The Ascent of a Mountain.	5. A Day in London, Paris, Berlin, etc.
6. A Cruise in the Hebrides.	

ADDITIONAL SUBJECTS:—See Part I., Exercise 23, Nos. 13-20.

## II. BIOGRAPHICAL THEMES.

70. A Biographical Theme gives a detailed account of the events in a man's life. Like the paragraph (I. § 95), it may open with

1. *A Description*, in general terms, of his position and character. Then follows

2. *The Narrative* proper, in the course of which descriptions or reflections may be introduced, suggested by objects referred to, or by features of character and conduct. The theme may conclude with a formal estimate

3. *Of Character*, and remarks upon the lessons of the life that has passed under review.

The outlines of Biographical paragraphs given in Part I. (Exercise 27), may be used also as the bases of Themes. The

<sup>1</sup> R. Sense of freedom.

<sup>2</sup> R. Transition from Lowlands to Highlands.

<sup>3</sup> D. The scene.

<sup>4</sup> D. The ruin.

<sup>5</sup> R. Historical associations.

<sup>6</sup> D. The scenery.

<sup>7</sup> R. Contrast Edinburgh and Glasgow.

particulars, however, must now be treated with greater detail. The following outlines, with marginal references to description and reflection, will serve as models for the schemes which, before writing any Theme, the pupil should be required to prepare.

### Exercise 16.

#### 1. FREDERIC THE GREAT.

1. *Description*: The real founder of the Prussian Power—a great soldier.

2. *Narrative*: Born in 1712—his father becomes king in 1713—education—occupations of youth—treatment by his father<sup>1</sup>—imprisonment—liberation—first campaign.

Ascends the throne in 1740—state of Europe—retrospect of Prussian history since 1701—Silesian wars<sup>2</sup> begin, 1740—defeats the Austrians at Molwitz, 1741—alliance with Britain, 1742—takes Prague, 1744—conquers Saxony; treaty of Dresden, 1745.

Connexion with Voltaire,<sup>3</sup>—verse-making and literary pursuits.

Seven Years' War begins; seizes Saxony, 1756—battles of Lqwositz, 1756—Prague, Kolin, Rosbach, 1757—Hochkirchen,<sup>4</sup> 1758—disasters of third and fourth campaigns,<sup>5</sup> 1759, 1760—saved by the death of Elizabeth of Russia, 1762—treaty of Hubertsburg, 1763.

Interferes in Poland,<sup>6</sup> 1766—sends an army into Poland, 1771—agrees to the first partition, 1772.

The Armed Neutrality formed,<sup>7</sup> 1780—joined by Frederic, and by the Emperor Joseph II., 1781.

Prevents the exchange of Belgium for Bavaria, 1785—dies, 17th August 1786.

3. *Character*: A great general—rapid in his movements—skilful in conducting a campaign—not depressed by defeat: a wise ruler: a cautious and selfish politician: effects of his reign in establishing the influence of Prussia in European politics.

2. Hannibal.

3. Cyrus the Elder.

6. Louis XIV.

4. Charles XII.

5. Gustavus Adolphus.

<sup>1</sup> R. Frederic William's character.

<sup>2</sup> D. Their origin.

<sup>3</sup> R. Treatment of Voltaire.

<sup>4</sup> D. One or more of these battles in detail.

<sup>5</sup> R. His fortitude in adversity.

<sup>6</sup> R. Fate of Poland.

<sup>7</sup> D. The coalition, and its objects.

## Exercise 17.

## 1. JOHN MILTON.

1. *Description*: England's greatest epic poet.  
 2. *Narrative*: Born in London, 1608—descended from an Oxfordshire family—his father,<sup>1</sup> a well-known composer, having been disinherited for becoming a Protestant, came to London and lived as a scrivener.

Milton's education—his taste for study encouraged by his father—at St Paul's School—earliest poem, *Translation of 136th Psalm*, 1623—at Christ's College, Cambridge, 1624–5—disliked for his religious opinions<sup>2</sup>—takes his bachelor's degree, 1628–9.

Retires to his father's house, Horton, in Buckinghamshire, 1629—writes *Comus*, 1634—*Lycidas*,<sup>3</sup> 1637—*L'Allegro* and *Il Penseroso*.

Visits the Continent, 1638—Paris—Geneva—Florence—Rome—Naples—hears of the civil war<sup>4</sup> in England, and returns to London.

Resides in St Bride's Churchyard—teaches his nephews, Edward and John Philips—removes to Aldersgate Street with his pupils.

First marriage, 1643—writes the *Doctrine and Discipline of Divorce*—publishes the *Tractate on Education* and *Areopagitica*—death of his father, 1647.

Latin Secretary to the Council of State, 1649—publishes his *Defence of the People of England*,<sup>5</sup> 1651—loses his sight, 1652—death of his wife, 1652—second marriage—third marriage, 1662.

*Paradise Lost* first published,<sup>6</sup> 1667—*Paradise Regained* and *Samson Agonistes*, 1670—dies, 8th November 1674.

3. *Character*: Simple and frugal in his habits—affable and graceful in manners—ardent in affection—firm, decided, and independent in character:—vast learning, lofty imagination, musical ear—*Paradise Lost*, the greatest poem in the English language.

2. William Cowper.

3. Lord Bacon.

6. Sir Walter Scott.

4. Joseph Addison.

5. Samuel Johnson.

<sup>1</sup> R. Milton's reverence for his father.

<sup>2</sup> R. Early indications of character.

<sup>3</sup> D. The poem, and the circumstances which suggested it.

<sup>4</sup> D. The nature of the struggle.

<sup>5</sup> D. The opinions advocated.

<sup>6</sup> D. The circumstances in which it was written. — R. His treatment by his daughters.

## Exercise 18.

## 1. MARY STUART.

1. *Description*: The beautiful and unfortunate Queen of Scots.

2. *Narrative*: Born December 8, 1542—Her father, James V.,<sup>1</sup> dies a week afterwards—Cardinal Beaton Regent—negociations for marriage with Prince Edward of England<sup>2</sup> unsuccessful, 1543—state of Scotland at this time.

Taken to France<sup>3</sup> and affianced to the Dauphin, 1548—educated in France<sup>4</sup>—married to the Dauphin, 1558—Queen of France, 1559—Francis (her husband) dies, 1560—Mary returns to Scotland, 1561—her mode of life in Scotland—progress of the Reformation<sup>5</sup>—proposals for her second marriage, 1563—David Rizzio her secretary, 1564—marries Lord Darnley, 1565—murder of Rizzio, 1566—and of Darnley, 1567—carried off by Bothwell—married by him—taken prisoner at Carberry Hill—abdicates in favour of James VI.—Murray Regent<sup>6</sup>—the Parliament condemns her as an accomplice in the murder of Darnley<sup>7</sup>—escapes from Lochleven Castle—defeated at Langside—flees to England and claims the protection of Elizabeth<sup>8</sup>—this is refused and she is imprisoned at Bolton,—Tutbury, 1568—proposed marriage with Norfolk, 1569—negociations with Alva—and Norfolk<sup>9</sup>—tried as an accomplice in Babington's conspiracy and condemned, 1586—beheaded at Fotheringay, February 8, 1587.

3. *Character*: Affable, insinuating, sprightly—self-willed and impatient of contradiction—impulsive, vivacious, and warm-hearted—judgment weak—beautiful and graceful, and conscious of her charms.

2. Queen Elizabeth.

3. Catherine de Medici.

6. Queen Victoria.

4. Marie Antoinette.

5. Catherine of Russia.

<sup>1</sup> D. The fate of the Jameses.

<sup>2</sup> R. Relations between England and Scotland.

<sup>3</sup> R. Relations between Scotland and France.

<sup>4</sup> R. Effect of this on her whole career.

<sup>5</sup> D. The state of parties, and Mary's treatment of the Reformers.

<sup>6</sup> R. Character of Murray.

<sup>7</sup> R. Justly or unjustly?

<sup>8</sup> R. Conduct of Elizabeth.

<sup>9</sup> R. Involved the Protestant succession to the English throne.

## III. HISTORICAL THEMES.

71. An Historical Theme deals with the details of a specific event or of a period of history. It should consist of

1. *An Introduction*, partly narrative, partly reflective, explaining the connexion of the event with the general current of history, and tracing its origin. Then follows

2. *The Narrative* proper, in which the incidents are mentioned in the order of their occurrence. Descriptions of important places or prominent characters may be occasionally introduced. The theme may close with

3. *Reflections*, of a more general character than those introduced incidentally in the course of the narrative, and dealing with the nature and consequences of the event as a whole.

## Exercise 19.

## 1. THE DESTRUCTION OF JERUSALEM.

1. *Introduction*: Roman occupation of Palestine<sup>1</sup>—oppression of the Jews—they revolt—Nero<sup>2</sup> sends Vespasian—changes in the Empire—the siege of Jerusalem left to Titus.

2. *Narrative*: Titus marches from Caesarea, forms three camps around the city<sup>3</sup>—opening of the siege—first wall gained—attack on the second wall, the Romans repulsed—retaken and razed.

Famine within the city—Titus surrounds it with a wall in three days<sup>4</sup>—attack on the Tower of Antonia<sup>5</sup>—taken—attack on the Temple<sup>6</sup>—set on fire by a Roman soldier—Titus tries to save it, but fails<sup>7</sup>—the Jews take refuge in the Upper City—are driven out to the caves and valleys—terrible slaughter of Jews.

3. *Reflections*: Fulfilment of Christ's prophecy—retribution for their rejection of Christ—the earthly Jerusalem destroyed—the Triumph of Titus, with the sacred trophies from the Temple—the Arch of Titus at Rome<sup>8</sup>—scattering of the Jews—their subsequent history.

<sup>1</sup> R. Extent of the Empire.

<sup>2</sup> R. His character.

<sup>3</sup> D. The city, and its walls.

<sup>4</sup> R. Dissensions in the city; the Zealots and their leaders.

<sup>4</sup> R. Luke xix. 43, 44.

<sup>5</sup> D. The Tower.

<sup>6</sup> D. The Temple.

<sup>7</sup> R. His motives.

<sup>8</sup> D. The sculpture on the arch.

2. The Taking of Constantinople by the Turks.
3. The Siege and Relief of Leyden.
4. The Massacre of St Bartholomew.
5. The Capture of Rochelle.
6. The Storming of the Bastile.

### Exercise 20.

#### 1. THE SPANISH ARMADA.

1. *Introduction*: Nature of the struggle—real design to deal a death-blow to the Protestantism of Europe—position of England—vast power of Spain<sup>1</sup>—supported by the Pope, and the whole Catholic powers of Europe—preparations in Spain and the Netherlands<sup>2</sup>—preparations in England<sup>3</sup>—The leaders in the struggle: Lord Howard of Effingham,<sup>4</sup> Sir Francis Drake, Sir Martin Frobisher, Sir Walter Raleigh:—Alexandre Farnese Prince of Parma, Admiral Vera Cruz, Mendoza:—the Duke of Guise<sup>5</sup>:—Pope Sixtus V.

2 *Narrative*: 20th May 1588, the Armada leaves the Tagus—assailed by a storm and obliged to put back—death of Vera Cruz—Duke of Medina Sidonia<sup>6</sup> succeeds him—fleet repaired—12th July, sets sail again—19th, reaches the English coast—20th, first seen by Lord Howard—the Armada makes for Calais,<sup>7</sup> to meet Parma—running fight for several days<sup>8</sup>—Parma blockaded by the Dutch<sup>9</sup> and English—29th, fire-ships sent into the Armada at night—thrown into confusion—30th, pursued northward by Howard and Drake<sup>10</sup>—destroyed on the coasts of Scotland and Ireland—only 53 ships out of 140 return to Spain.

3. *Reflections*: Importance of the issue; established Protestantism in England—enthusiasm of the whole country—insufficient preparation in England prevented the victory being so complete as it should have been—annihilation of the Spanish navy—effect on the subsequent history of Europe and of the world.

<sup>1</sup> D. Enumerate the Spanish possessions.

<sup>2</sup> D. The Spanish fleet.

<sup>3</sup> D. The English fleet.

<sup>4</sup> R. A catholic, but loyal.

<sup>5</sup> D. Head of the League.

<sup>6</sup> R. An incompetent leader.

<sup>7</sup> R. Indecision; change of plan.

<sup>8</sup> D. Incidents of the fight.

<sup>9</sup> R. Importance of this service.

<sup>10</sup> R. Insufficiently supplied with ammunition.

<ol style="list-style-type: none"> <li>2. The Battle of Marathon.</li> <li>3. The Battle of Actium.</li> </ol>	<ol style="list-style-type: none"> <li>4. The Battle of Bannockburn.</li> <li>5. The Battle of the Nile.</li> </ol>
<ol style="list-style-type: none"> <li>6. The Battle of Waterloo.</li> </ol>	

## Exercise 21.

### 1. THE THIRTY YEARS' WAR.

1. *Introduction:* Struggle in Bohemia—Protestant *v.* Catholic<sup>1</sup>—persecution of Protestants by Rudolf II., 1604—Bohemia transferred to Matthias, 1611—resigned by him to Ferdinand, 1617—the Protestants take up arms, 1618.
2. *Narrative: 1st Period:* Ferdinand becomes Emperor, 1619—the Bohemians elect Frederic, the Elector Palatine,<sup>2</sup> their king, and march on Vienna—defeated at Prague by Maximilian of Bavaria, 1620—flight of Frederic.<sup>3</sup>  
*2d Period:* Christian IV. of Denmark heads the Protestant Union, 1625—Wallenstein takes the field—Christian defeated by Tilly at Lutzen, 1626—his German states overrun by Wallenstein, 1627—restored to him by the Peace of Lübeck, 1629.  
*3d Period:* Wallenstein<sup>4</sup> dismissed by the intrigues of Richelieu, 1630—Gustavus Adolphus of Sweden heads the Protestant Union—overruns Pomerania—Tilly sacks Magdeburg<sup>5</sup>—defeated by Gustavus at Leipsic 1631—Gustavus takes Mentz—Tilly slain at the passage of the Lech, 1632—Gustavus overruns Bavaria—Wallenstein recalled<sup>6</sup>—Gustavus<sup>7</sup> slain at Lutzen, in the hour of victory, 1632—Oxenstiern regent of Sweden, 1633—Wallenstein assassinated,<sup>8</sup> 1634.  
*4th Period:* Richelieu openly aids the Protestants in Germany, 1635—death of Ferdinand, 1637—Banner, Swedish general, overruns Bohemia, 1639—Torstenson occupies it, 1644—French defeated at Friedburg, 1644—Königsmark takes Prague, 1646—Peace of Westphalia,<sup>9</sup> 1648.
3. *Reflections:* Overthrow of the Germanic Empire—independence of petty states—Germany desolated—the gains of France—settlement of Modern Europe.

<sup>1</sup> R. A consequence of the Reformation struggle.

<sup>2</sup> D. Husband of Elizabeth, daughter of James I. of England.  
<sup>3</sup> R. His misfortunes.

<sup>4</sup> D. His character.

<sup>5</sup> D. The massacre.

<sup>6</sup> R. The reason of this.  
<sup>7</sup> D. His character.  
<sup>8</sup> R. His treatment by the Emperor.

<sup>9</sup> D. Its terms.

2. The Retreat of the Ten Thousand.
3. The Swiss War of Independence.
4. The Scottish War of Independence.
5. The Wars of the Roses.
6. The Reformation in Germany.
7. The Rise of the Dutch Republic.
8. The Jacobite Rebellion.
9. The American War of Independence.
10. The French Revolution.
11. The Crimean War.
12. The Indian Mutiny.

### Chapter II.—Description.

72. It is the aim of the *Descriptive Theme* to impart such information regarding the object described as shall convey a full and clear idea of its nature, its qualities, and its uses. As in the case of narration, the theme differs from the paragraph chiefly in the fulness and minuteness with which details are entered into. Many of the particulars, which in the paragraph (I. §§ 96–99) are dismissed in a single sentence, will in the theme occupy a separate paragraph. The elements of the theme are the same as those of the paragraph, viz.,—

1. *A General Description*: the class to which the object belongs, and the points of agreement or difference between it and other objects of the same class.
2. *A Particular Description*: its appearance, form, size, colour, etc.—its locality or situation—its structure, with a description of its parts—its characteristic features, or points of special interest—its habits (if it be an animal)—its kinds or varieties.
3. *Reflections*: its qualities—its uses.

### Exercise 22.

#### 1. THE CAMERA OBSCURA.

1. *General Description*: An optical apparatus<sup>1</sup> for producing images or pictures of external objects.<sup>2</sup>

<sup>1</sup> N.\* Its invention, and the improvements effected in its structure.

<sup>2</sup> R. Compare it to the human eye.

\* N. = Narration.

2. *Particular Description*: Consists of a box or dark chamber, into which light is admitted only through a double convex lens<sup>3</sup>—a screen<sup>4</sup> of ground glass is placed in the focus of the lens—on this the images of objects placed before it are received inverted and reversed.—*Kinds*: stationary, portable, stereoscopic,<sup>5</sup> microscopic, magnifying, etc.

3. *Reflections*: Used in photography<sup>6</sup>—a chemically prepared plate is put in the place of the screen, and the image is made permanent—beauty of the contrivance—wonderful results obtained by it—application to portraiture, to landscape, to astronomy, and the useful arts.

2. The Electric Telegraph.

3. An Armstrong Gun.

4. A Paper-making Machine.

5. A Steam Plough.

6. A Gas-work.

### Exercise 23.

#### 1. PLANT-LIFE.

1. *General Description*: The process by which plants are propagated.<sup>1</sup>

2. *Particular Description*: (1.) The *Seed*: the cotyledons, the plumule, and the radicle—dicotyledons, monocotyledons, and acotyledons.<sup>2</sup> (2.) The *Root*: caudex and fibrils—branching, fibrous, bulbous,<sup>3</sup> etc. (3.) The *Stem*: exogenous and endogenous.<sup>4</sup> (4.) The *Leaf*: fibres and pores. (5.) The *Flower*: calyx—corolla, petals—stamens, anther, and pollen—pistils, stigma, and ovary.<sup>5</sup> (6.) The *Fruit*, or seed vessel.

3. *Reflections*: Beauty of arrangement and contrivance—uses of the root, seed, and fruit as food for man and the lower animals—of the stem and stalk as timber, etc.—of the bark in tanning and in medicine—other vegetable products, turpentine, resin, gum, balsam, sugar, gutta percha, india rubber, tea, coffee, cotton, wine, oil,—all contributing to the health, comfort, and pleasure of man.

2. The Animal Kingdom.

3. The Mineral Kingdom.

4. The Structure of Birds.

5. The Senses.

6. The Circulation of the Blood.

<sup>3</sup> R. The lens of the eye.

<sup>4</sup> R. The Retina.

<sup>5</sup> D. Solid pictures.

<sup>6</sup> N. History of the art.

<sup>1</sup> R. Compare with animal life.

<sup>2</sup> D. The peculiarities of each order.

<sup>3</sup> D. The kinds of roots, with examples.

<sup>4</sup> D. The difference between them.

<sup>5</sup> R. The functions of the different parts.

## Exercise 24.

## 1. MOTIONS OF THE EARTH.

1. *Description*: (1.) *Diurnal motion*:<sup>1</sup> causing day and night—earth's axis inclined to its orbit, hence varying length of day and night. (2.) *Annual motion*: causing the succession of the seasons—differences of temperature and light in different hemispheres and zones<sup>2</sup>—spring and autumnal equinoxes<sup>3</sup>—summer and winter solstices<sup>3</sup>—accompanied by the moon<sup>4</sup>—account for the phases of the moon—explain the doctrine of eclipses.

2. *Reflections*: (1.) Contrast with the effect if the earth's axis had been perpendicular to its orbit. (2.) Contrast *real* with *apparent* motion—effect of the succession of day and night, and of the seasons upon the animal and vegetable kingdoms.

2. The Tides. | 4. The Winds.  
 3. The Solar System. | 5. Heat.  
 6. The Mechanical Powers.

## Exercise 25.

## 1. THE TOWER OF LONDON.

1. *General Description*: The citadel of London.<sup>1</sup>

2. *Particular Description*: Situated on north bank of the Thaines<sup>2</sup>—separated from London proper by Tower Hill<sup>3</sup>—a collection of different towers, in different styles.—*Parts*: White Tower<sup>4</sup>—Chapel—Lion Tower<sup>5</sup>—Middle Tower—Bell Tower—Bloody Tower<sup>6</sup>—Salt Tower—Brick Tower<sup>7</sup>—Bowyer Tower—Beauchamp Tower<sup>8</sup>—Horse Armoury<sup>9</sup>—Jewel House.<sup>10</sup>

3. *Reflections*: Strength and grandeur—now used chiefly as barracks.

<sup>1</sup> R. Compare with the Capitol, the Acropolis, the Bastile, etc.  
<sup>1</sup> N. Its history—William I., Rufus, Charles II.  
<sup>2</sup> R. To overawe the city and command the river.  
<sup>3</sup> N. Place of execution of state prisoners.  
<sup>4</sup> D. Queen Elizabeth's Armoury.  
<sup>5</sup> N. Lions in the Tower for 600 years—1834.  
<sup>6</sup> R. The Princes murdered by order of Richard III.  
<sup>7</sup> R. Lady Jane Grey.  
<sup>8</sup> R. Anne Boleyn.  
<sup>9</sup> N. Its history.  
<sup>10</sup> D. Its contents.  
<sup>10</sup> D. The Crown jewels.

2. St Paul's Cathedral.	4. Staffa and Iona.
3. The Houses of Parliament.	5. A National Gallery.
6. A Great Exhibition.	

ADDITIONAL SUBJECTS:—See Part I., Exercises 28-31.

### Chapter III.—Exposition.

**73.** *Exposition* has already been described as Description applied to scientific and abstract truths (I. § 101). At this stage, we may distinguish two classes of Expository Compositions—1st, *Discursive Themes or Essays*; 2d, *Argumentative Themes*.

#### I.—DISCURSIVE THEMES OR ESSAYS.

**74.** The distinction usually drawn between the Theme and the Essay is, that the latter is less restrained than the former by fixed rules or a rigid plan. It is not intended that Essays should be written without any plan or scheme,—only that they cannot, as in the previous cases, be composed according to a uniform plan. No Essay should be written without a systematic laying out of the subject; but the subjects are so various in kind, and many of them are so complex, that each of them will require, or at least admit of, a different mode of treatment.

(a) In the following exercise a few model schemes are given as specimens. From these the first Essays should be written. Afterwards, the pupils should be required to prepare an outline of each subject, and submit it to the teacher for approval before writing the Essay.

#### Exercise 26.

##### 1. On Cruelty to Animals.

###### OUTLINE.

- a. The obligations of man to the lower animals. The ingratitude of maltreating his benefactors.
- b. The goodness of God in providing these animals for our use, and in giving man “dominion over them.” The injustice and

immorality of abusing God's gifts, and of violating the trust which that "dominion" implies.

- c. The duty of caring for the helpless, of being kind to the dumb. The cowardice of taking advantage of their helplessness and inability to plead their own cause.
- d. The hardening effect upon the heart and affections of systematic ill-treatment of dumb animals. The intelligence that can be developed in them. The pleasure derivable from their companionship. The fidelity and love with which they are capable of rewarding their benefactors.

## 2. On Method in Daily Life.

### OUTLINE.

- a. Enables us to do more work, and better work in less time.
- b. The proper division of time will do for the individual what the division of labour does for the community.
- c. Much time is wasted in thinking what we are to do next; much by not taking our duties in a proper succession, (illustration) as if a letter-carrier were to take out his letters in a general heap, and deliver them just as the addresses turned up.
- d. Shew how organisation is applicable to various occupations and pursuits; to daily business; to the weekly round of duties; to amusements; to travelling; to the associations of men for all purposes, as churches, railways, &c.; to religious duties; to beneficence; to teaching; to literature; to art.
- e. The greater comfort and happiness arising from doing work methodically, thoroughly, and well.

## 3. On Foreign Travel.

### OUTLINE.

- a. Solitude often produces selfishness. Men's sympathies expand the more, the more they mix with their fellows. The men of a narrow circle, coterie, or small party, are narrowest and most bigoted in their views.
- b. Men who know no country but their own are apt to be filled with national prejudices, to underrate other countries. Travel removes these prejudices, expands the intellect, increases our knowledge of men and things, shews us nature and art under different circumstances, makes us less vain and more charitable.

## 4. On Memoir Writing.

### OUTLINE.

- a. Much pleasure may be given, and much good done, by narrating the lives of great men; by shewing us genius struggling with poverty or adversity; principle, with villany; perseverance, with difficulties.

- b. The danger of carrying memoir writing too far. Friendship exaggerates virtues and extenuates faults. Truth must be the great end of the biographer. His labours can only be justified by the value of the lessons of the life he writes, not by the admiration or vanity of friends. Memoirs too numerous and too partial.
- c. Injustice to the dead; the sacred privacy of inner thoughts, and the no less sacred confidence of private correspondence often violated to satisfy the inquisitiveness of friends or of the public. Other men often compromised by too partial judgments on the one side, and inadequate statement on the other.
- d. Danger of men living artificially, and writing diaries and letters with a view to posthumous book-making.
- e. A true and faithful memoir a great rarity; but, like gold, a precious gift when it is found.

## 5. The Power of Mystery.

### OUTLINE.

- a. The intense interest we feel in the unknown and inexplicable. The fact that human faculties and efforts are baffled excites a kind of awe, akin to that with which we regard the unknown limits of time and space.
- b. The pleasure the mind takes in the exercise of discovering causes, of advancing explanations, and speculating on their probability. Malebranche said, "If I held truth captive in my hand, I should open my hand and let it fly, in order that I might again pursue and capture it."
- c. The fascination of novel reading, the keenness with which men hunt a wild and dangerous animal, or pursue a robber, or trace home a crime to its perpetrator, are of the same nature. The pursuit, the anticipation of an appalling disclosure, hold men spell-bound.
- d. This has its disadvantages, in exciting dangerous and unhealthy feelings: the sensation of a mysterious murder has been known to produce cases of insanity.
- e. It has its advantages, in leading men instinctively, and with untiring assiduity, to track the perpetrators of great crimes.

## 6. The Fear of Man.

### OUTLINE.

- a. Equivalent to moral cowardice; leads to much folly and unhappiness.
- b. Tendency of men to think and act in parties; disinclination to appear singular (opposite extreme, the pride of appearing singular).

- c. Danger of its becoming a motive, a principle of conduct; of men acting, not from a sense of right or of duty, but from a dread of incurring the censure or ridicule of their fellows.
- d. Consequent stifling of conscience, weakening of moral sense, of judgment, of decision of character. Thus men become contemptible in their neighbours' eyes, miserable in their own.

## 7. On Ignorance of the Future.

### HINTS.

- a. A happy thing for our peace of mind.
- b. We should be miserable if we knew the evil that awaited us presumptuous if we knew the good.
- c. All our energies and efforts would be paralysed.
- d. The divine goodness in the veil suspended between us and the future.
- e. The folly of our inquisitiveness: our daily comfort and future happiness depend upon this blessed ignorance.

## 8. On the Study of the Dead Languages.

### HINTS.

- a. The study of language the best mental gymnastic.
- b. The classical languages afford the best discipline—(1.) because they are dead and not studied for practical utility; (2.) because they are so highly synthetic in their grammar; (3.) because of the light they throw on modern European languages.
- c. The richness of their literature—foundations of art, science, and abstract thought. The perfection of the models of style they present.
- d. The effects of this study in advancing all learning and thought.

## 9. On Government of the Tongue.

### HINTS.

- a. A word uttered cannot be recalled.
- b. Injury to others, discomfort to ourselves by rashly uttered words. Momentary haste has led to life-long quarrels. Domestic discord. National differences.
- c. An unruly member—yet when restrained an instrument of happiness and good. Explosive as steam, gunpowder, or gas, but as useful when kept under due restraint.

## 10. The Good and the Evil of War.

### HINTS.

- a. The good: calls forth noble sentiments, courage, manliness; rouses a nation from lethargy; counteracts the effeminacy, luxury, weakness, indolence, which a long peace engenders. Frequently avenges tyranny, murder, and banishes barbarism.

- b.* The evil: excites angry passions, sacrifices human life, destroys property, devastates nature, entails national, social, and domestic misery.

### 11. On Forming Acquaintanceships.

#### HINTS.

- a.* To be done deliberately and carefully, for the friends of youth may be the friends of time.
- b.* The influence men exercise over each other—affects success in life, daily happiness, social position, domestic tastes, political opinions, religious views, and therefore our eternal well-being.

### 12. On Historical Reading.

#### HINTS.

- a.* Increases the sphere of our knowledge.
- b.* Expands our sympathies.
- c.* Presents noble pictures of patriotism and courage.
- d.* A source of gratification and amusement.
- e.* Enables us to draw lessons from the past applicable to the present.
- f.* Gives us models for personal imitation, and leads to the formation of sound views of life and conduct.

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### 13. The Influence of Scenery on the mind.

### 14. Submission to Superiors

### 15. The Power of Conscience.

### 16. The Liberty of the Press.

### 17. Negro Slavery.

### 18. The Influence of Climate on the Character of a Nation.

### 19. The Inheritance of Genius.

### 20. National Characteristics.

### 21. Decision of Character.

### 22. The Power of Prejudice.

### 23. Trusting to Appearances.

### 24. The Power of Little Things.

### 25. The Force of Habit.

### 26. The Art of Putting Things.

### 27. The Moral Influences of the Dwelling.

### 28. The Policy of Honesty.

### 29. Success in Life.

### 30. The Pleasures of Association.

### 31. The Benefits of Commerce.

### 32. The Uncertainty of Fame.

### 33. Party Spirit.

### 34. The Pleasures of Imagination.

### 35. The Advantages of Content.

36. The Disappointments of Life.
37. The Study of Natural Science.
38. Giving and Receiving Reproof.
39. Friendship in Age.
40. The Influence of Religion on Happiness.

## II. ARGUMENTATIVE THEMES.

75. Argumentative Composition—which Whately and others regard as the proper sphere of Rhetoric—has for its end *the production of belief*, whether it be in those who have no fixed opinions on the subject in question, or in those who hold an opposite opinion.

76. The Argumentative Theme should consist of the following parts:—

- I. The *Introduction* of the subject.
- II. The *Proposition*, or statement of the question.
- III. The *Proof*, or arguments in support of it.
- IV. The *Refutation* of objections.
- V. The *Exhortation*, or appeal to the feelings.
- VI. The *Recapitulation* and conclusion.

77. Before explaining the nature of each of these parts separately, two things must be premised:—

1. All reasoning must proceed upon truths admitted equally by writer and readers.
2. A thorough, unprejudiced, and impartial investigation of the subject under consideration must precede all writing upon it. We here suggest only the *kind* of arguments that may be employed, and the *plan* to be followed in arranging them. The arguments themselves will arise in the course of the investigation of the question. This done, the writer, having noted the most striking points in his case, may proceed to lay out his theme under such heads as the above, which we now come to explain in detail.

78. *The Introduction* of the subject should not be too long, and should not anticipate the arguments to be afterwards used. It may be either:—

1. *Narrative*, explaining the course of events which led to the raising of the question to be discussed ; or
2. *Reflective*, shewing (a.) that the subject is important, curious, or otherwise interesting ; or (b) that it has been neglected, misunderstood, or misrepresented hitherto.

\* \* Some high authorities in Rhetoric have recommended that, though the introduction stands *first* in the theme, it should be written *last* ; that is, after the mind has become thoroughly imbued with the subject, and has satisfied itself as to the goodness of its case.

**79.** *The Proposition*, or statement of the case, should leave no doubt as to the question to be discussed, or the particular point to be proved. This need not be a stiff or formal announcement, like the enunciation of a proposition in Euclid, though it is necessary that it should have that definite shape in the writer's mind. Care must be taken to limit the field of discussion to the special point at issue, and to avoid vagueness or generality in referring thereto. In doing this, however, it must be remembered that a *term* is not a *proposition*, and that in treating of a *term* we are usually apt to be more vague and general than in discussing a *proposition*. For example, when treating of such a subject as "happiness," we may adopt any one of a number of different lines of thought, and be as discursive as we please ; but in discussing such points as "wherein happiness consists," or "whence our notions of it arise," we have definite questions proposed to which we must return specific answers.

**80.** *The Proof*, or statement and enforcement of the arguments in support of the proposition, forms the main part of an argumentative theme, and therefore requires the greatest attention. Several points here call for consideration, of which the chief are these :—1. The different kinds of arguments ; 2. Their comparative force and value ; and 3. The order in which they should be introduced. Of these separately.

**81.** *Arguments* have been divided by Whately into two general classes, viz. :—

- I. Such as would *account for* the fact or principle maintained, were its truth admitted.
- II. Such as would *not account for* the fact or principle. The

former he calls the *à priori* argument ; the latter comprises two classes, (a.) *signs* (including testimony), (b.) *examples* (including experience, analogy, &c.) ; *e. g.*, when we infer that A murdered B, from the fact that he hated him and had an interest in his death, we use an argument of Class I., because, supposing A's guilt admitted, these circumstances would be sufficient to account for his having done the deed. When we infer that A murdered B, from the fact that A's clothes are blood-stained, we use an argument of Class II., for supposing A's guilt proved, the bloody clothes would not account for his having done the deed, though they would be accounted for thereby.

82. Though this classification is scientifically accurate, and appropriate in an advanced treatise on Rhetoric, a more popular division of arguments will better serve the purpose of the present work. They may be classified as follows :—

1. *Argument from Probability* :—

States a *cause* to prove the probability of an *effect*. *E. g.*, Alleges *hatred and interest* to prove the probability of *murder*.

*Plausibility* is a weaker form of this argument.

2. *Argument from Necessity* :—

(1.) States an *effect* to prove its necessary *cause*. *E. g.*, States the *appearance of ice* to prove that the *temperature is below the freezing point*.

(2.) States a *fact* to prove a necessary *condition* of it. *E. g.*, Alleges that *A died on Saturday* to prove that he *was alive on Friday*.

3. *Argument from Testimony* :—

Also states a *fact* to prove a *condition*. *E. g.*, States A's *testimony* to a *fact*, to prove the *truth* of the *fact*. Had the *fact* not occurred, A could not have *testified* to it. The *truth* is a *condition* of the *testimony*.

4. *Argument from Possibility* :—

States an *effect* to prove a possible *cause*. *E. g.*, Alleges *blood-stained clothes* to prove *murder*.

5. *Argument from Example* :—

Applies an individual *case* to the whole *class*, or to another

individual case. When the argument stops short at the general conclusion, or whole class, it is called *Induction*. *E. g.*, Astronomy was denounced as hostile to religion. *Induction*; Every science is likely to be denounced as inimical to religion. *Example*; Geology is likely to be so denounced.

6. *Argument from Analogy* :—

Adduces one instance of a relation to prove the probability of another instance of that relation. The case is the same as *example* if we regard the "whole class" as the relation, including the two individual instances of its occurrence. It must be carefully noted that the analogy is not between *things* but between the relations of things. As proportion in numbers is "an equality of ratios," so analogy is "an identity of relations." *E. g.*, bird : egg = plant : seed ; and egg : young bird = seed : young plant. *Analogy*, Whatever is true of one of these relations, may be expected to be true of the corresponding relation.\*

### Exercise 27.

*Assign each of the following Arguments to its proper class, and precisely explain its nature* :—

1. From the burning of Mexico in September 1812, we infer that it existed in August 1812.
2. From the presence of a mortal wound in a dead body, we infer violent death.
3. From misfortune and unhappiness we infer suicide.
4. From the gospel history we argue the truth of miracles.
5. From the appearance of smoke we infer the presence of fire.

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\* The above classification may be shewn to be co-extensive with the classifications both of Aristotle and of Whately.

1, corresponds with Aristotle's *first* class,  $\varepsilon i z \acute{o} \tau \alpha$ , proofs of probability.  
 2, 3, 4, correspond with his *second* class,  $\sigma \eta \mu \acute{e} \tau \alpha$ , signs or symptoms.  
 5, 6, correspond with his *third* class,  $\pi a \varphi a \delta e i \gamma \mu \acute{e} \tau \alpha$ , examples.  
 Whately's Class I. again corresponds with Aristotle's *first*, and his Class II. with Aristotle's *second* and *third*.

6. From the queen's being on the throne, we conclude that she is a Protestant.

7. From strychnine poisoning a dog, we infer, first, that it will poison all animals; secondly, that it will poison man.

8. From the revival of nature in spring, we infer the probability of the continuance of life beyond the grave.

9. From the universality of moral distinctions, we infer the divine origin of conscience.

10. From the ruins of a hut on a desert island, we infer the presence at some time of man.

11. Since young children omit the particles of speech, and Anglo-Saxon poetry does the same, we infer that their poetry belonged to the infancy of the nation.

12. From the possession of stolen property we infer theft.

13. From malice we infer incendiarism.

14. Since the abuse of supreme power led to a revolution in England, we infer (1.) that the abuse of supreme power is likely always to lead to a revolution, and (2.) that it is likely to lead to a revolution in Austria.

15. From the appearance of infinite design in the world, we infer an omnipotent Designer.

16. Since the adaptation of means to ends proves a designer in a watch, we argue that the adaptation of means to ends proves a designer in the world.

17. From finding A's clothes on the brink of a river, we infer that he has drowned himself.

18. From the benevolence of God in this world, we infer that he will be benevolent in the next.

19. From the gradual acceleration of motion by the gradual removal of resistance, we conclude that, if there were no resistance, motion would be perpetual; hence the law of *vis inertiae*.

20. Since virtue leads to happiness, we argue that vice will lead to misery.

### Exercise 28.

*Give three Examples of each kind of Argument.*

**83.** The value of the different arguments varies somewhat according to the different purposes for which they are used. They may be employed, as was stated above (§ 75), either to instruct those who have no fixed opinion on the subject, or to convert those of a contrary opinion. As a general rule, the argument from probability will be found to give most satisfaction to an unbiassed mind. For effecting a change of opinion,

the other kinds of argument are generally considered the most forcible. Of the latter, that from necessity is the weightiest and most conclusive. The deducing either of a necessary cause or a necessary condition from the existence of their effects, is, as is evident from the examples given above (§ 82, 2), not only warrantable, but inevitable. The argument from probability cannot of itself be a conclusive proof, though it is often of advantage to be able to prove that the truth of our proposition is possible, as, when supported by testimony or example, it may lead to extreme probability, if not complete demonstration. The argument from testimony, like that from possibility, to which it is closely allied, is mainly of force in establishing past facts ; but it involves the question of the credibility of witnesses, which must be separately established, by internal consistency or by example. In the case, however, of a plurality of witnesses on the same point, this is not necessary, as the mere concurrence of their testimonies, provided there has been no collusion, is of itself a strong proof of truthfulness. Testimony is also admitted in matters of opinion, and is forcible in proportion as the men whose opinions are quoted are recognised as wise and honourable. Example is chiefly serviceable in establishing the likelihood of future events. It is not excluded, however, says Whately, "from the proof of matters of opinion ; since a man's judgment in one case may be aided or corrected by an appeal to his judgment in another similar case."\* It is on this principle, he points out, that we are enjoined to do unto others as we would that they should do unto us, and that we ask our heavenly Father to forgive us our trespasses as we forgive them that trespass against us ; that is, in judging how we should treat others, we form to ourselves a supposed similar case, in which we change places with our neighbour. This then becomes our example in arriving at the judgment in question. The difference between example used as argument, and example used merely for the sake of illustration, must be carefully noted, as the confounding of these two uses of it leads often to misapprehension, and weakens the proof. The same distinction is to be observed in the use of analogy, which is indeed a species

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\* "Rhetoric," p. 82.

of example. Analogical reasoning cannot of itself establish more than a presumption (it may be a strong presumption) of the truth of the conclusion. For example, all that Butler seeks to establish in his "Analogy" is, that there is a strong presumption that what takes place in the physical world will also hold in the moral. There is at least no improbability in such a supposition. It should be added, that it is impossible to over-estimate the force of the argument from analogy in answering objections. If, for example, it be alleged that the difficulties of Scripture prevent us from believing in its divine origin, analogy may reply, that similar difficulties in nature do not prevent our believing in the divine origin of the world. This is incontrovertible. Of this kind, in reality, are the arguments employed by Butler; and it is in this sense that Whately has asserted that in the evidences of Christianity "the arguments from analogy are the most unanswerable."

**84.** The order of the introduction of arguments is a matter of extreme importance. Proofs which according to one arrangement afford mutual support and confirmation, may, according to another, lead to confusion and failure. For instance, to begin with an argument from testimony or example would not only give the impression of the inherent improbability of the proposition, but would weaken the force of the arguments from probability or necessity when afterwards adduced. It will be found advisable therefore to observe in this matter the following rules:—

- I. Where the argument from necessity can be employed, it should be stated at once; and since it affords complete proof, no other argument is required; though example or analogy may be employed for the sake of illustration.
- II. Where arguments of different kinds are required, that from probability, if available, should take precedence of the others.
- III. Of these others, the strongest should be stated first, but the weakest should not be reserved till the last.
- IV. When there are several arguments of the same kind, the most obvious and most naturally occurring should be stated first.

**85.** The *Refutation* of objections may proceed in two ways; either (1.) by proving the opposite proposition, or (2.) by

answering in detail the arguments advanced in support of the objections. These answers should generally be placed in the midst of the other arguments ; but, says Whately, " nearer the beginning than the end," on the principle that opposition should be disposed of as soon as possible, so as to give the writer's own arguments the full advantage of leaving the last impression.

**86.** The *Exhortation*, or appeal to the feelings, is designed to influence the will, to effect persuasion. Though forming a distinct head in the plan of an argumentative theme, the appeal should not be expressly avowed or formally introduced as such. It is more successfully effected by placing the circumstances, in their consequences and collateral effects, in a striking light before the hearers or readers. As a most perfect example of this kind of composition, the speech of Anthony over the dead body of Cæsar, in Shakespeare's "Julius Cæsar," should be carefully studied.

**87.** *Recapitulation* of the arguments in a brief form is of use in placing a compact view of the proof within the grasp of the reader, and tends to confirm whatever impression may have been produced by the appeal. In recapitulating, the arguments should be stated in the reverse order of that in which they were first given, that the most powerful argument, which made its impression first, may also leave its impression last. In the way of conclusion, little else need be added than a confident restatement of the proposition.

**88.** The parts of the argumentative theme may now be more minutely stated, as follows :—

I. The introduction, narrative or reflective.

II. The proposition, or statement of the precise question under consideration.

III. The proof, including the refutation of objections.

1. Argument from probability.

2. ... from necessity.

3. ... from testimony.

4. ... from possibility.

5. ... from example.

6. ... from analogy.

IV. The exhortation, or appeal to the feelings.

V. Recapitulation, or brief summary of the proof, and conclusion.

## 89. Model Scheme of Argumentative Theme.

## THE PROOF FROM MIRACLES OF THE TRUTH OF CHRISTIANITY.

I. *Introduction*.—The absence of worldly influence in the first preachers of Christianity, and their humble origin, required that they should shew credentials of their divine commission. Contrast of Mahomedanism in this respect.

II. *Propositions*.—A. That the miracles were really wrought. B. That they were such as to afford evidence of divine power.

III. *Proof*.—

## A.

1. From *Probability*. From the position and the pretensions of the men, it is probable that they would work miracles.

2. From *Testimony*. The sacred writers assert that miracles were wrought, and that hundreds saw them performed, these hundreds including not only poor Jews, but learned and powerful Greeks and Romans.

[*Objection 1*. These men may be deceiving us.

*Refutation*. Their accounts are consistent. There is every reason to believe that their writings are authentic. They are corroborated in some points by profane writers. Their character is inconsistent with their being deceivers.

*Objection 2*. They may have been deceived themselves. It is more likely that human faculties may be deceived than that a single law of nature should be suspended.

*Refutation*. So many hundreds are not likely to have been deceived. Then, all our knowledge of the past, our knowledge even of the uniformity of the laws of nature, depends on the testimony of others. Again, the truth of miracles being admitted, they can be accounted for in a way quite consistent with the constancy of nature. They are an exception, which proves the rule.

*Objection 3*. It is difficult for *us* to believe that miracles were wrought.

*Refutation*. It is *more* difficult for us to believe that Christ convinced men of his divine power *without* miracles.]

3. *Testimony* (2). The fact that the enemies of Christianity attempted to account for the miracles by suggesting magic and the intervention of evil spirits, proves that even they could not deny that the miracles were really wrought somehow.

## B.

1. From *Necessity*. Miracles could not be wrought without divine power. That power established the laws of nature, and only that power can suspend or change them.

[*Objection 1*. They were wrought by magic.

*Refutation*. They were too numerous, too various, too instantaneous, too extemporeaneous, and too uniformly successful, to have been effected by any natural magician. Then, had they been wrought by magic, the secret could not have been confided to so many as seventy at once,

without its oozing out. Nor would a source of so great gain as it would have been to worldly men and *deceivers* (as they must have been, on the supposition of being magicians) have been allowed so suddenly to cease. Their ceasing when they did and as they did is explicable only on the supposition of their being divine.

*Objection 2.* They were wrought by evil spirits.

*Refutation.* They were too uniformly benevolent for this supposition. "Can a devil (*i.e.*, is it of the nature of a devil to) open the eyes of the blind?"

2. From *Testimony*. Many were convinced and converted by them, were led by them to sacrifice the dearest ties on earth, worldly prosperity and peace, for the sake of the hopes this miracle-supported religion held out to them. [Which naturally leads to the]

IV. *Exhortation*.—Refer to several of the miracles in detail, shew their beneficent character, call forth sympathy for the lame, blind, &c., and love for Him who went about continually doing good, shew the inconsistency of this with His being a deceiver, &c.

V. *Recapitulation*.—There is no doubt, therefore (*for all these reasons*), that these miracles were really wrought, and that they were wrought by divine power; and the

*Conclusion* is inevitable, that they prove the truth of Christianity to us, as much as to those in whose presence they were performed.

### Exercise 29.

#### Subjects for Argumentative Themes :—

1. The Evidence from Prophecy of the Truth of Christianity.
2. The Credibility of the English Scriptures.
3. The Harmony of Religion and Geology.
4. The Evidence from Nature of a Future State.
5. The Internal Evidence of the Truth of Christianity.
6. The Study of Experimental Philosophy favourable to Religion.
7. The Divine Origin of Language.
8. The Immortality of the Soul.
9. The Great Antiquity of the World.
10. The Rotundity of the Earth.
11. Industry the ultimate source of National Prosperity.
12. The Plurality of Worlds.
13. Was the Execution of Charles I. justifiable?
14. Was the Execution of Mary Queen of Scots justifiable?
15. Should International Differences be settled without war?
16. The Utility of the Study of the Dead Languages.
17. Should Education be made compulsory by the State?
18. That the Introduction of Machinery has increased the amount of Human Happiness.
19. That Education should train the Mind, not store it.
20. That changes have taken place in the Ocean level.

## PART III.—VERSIFICATION.

## Chapter I.—Preliminary Definitions and Processes.

90. The practice of Versification, or the art of Composition in VERSE,—the outward form in which poetry expresses itself,—may be made to have an important influence on Prose style, tending as it does to promote perspicuity and energy, as well as grace of language, and to cultivate refinement of thought and taste. Moreover, even as regards those who are born poets, the art deserves more careful cultivation than it has usually received. For while the uninspired have generally left the art to poets, poets have been apt to think that their genius could dispense with the art. Not so thought Ben Jonson,—himself a thoroughly artistic poet,—who, speaking of Shakespeare, says that

“Though the poet’s matter Nature be,  
His art doth give the fashion.”

He also gives warning against the neglect of the poetical art, saying that if the poet trust too much to the “*poeta nascitur, non fit*” of Cicero,

“For the laurel he may gain a scorn,  
For a good poet’s made as well as born.”

Wordsworth, too, has expressed himself most unequivocally on this subject :—

“O many are the poets that are sown  
By nature, men endowed with highest gifts,  
The vision and the faculty divine ;  
Yet wanting the accomplishment of verse,  
Which, in the docile season of their youth,  
It was denied them to acquire, through lack  
Of culture, and the inspiring aid of books.”—*Excursion*, I

91. English verse derives its character from RHYTHM, or the recurrence of *stress*, *beat*, or *accent*, at regular *intervals* of duration.

\* \* \* In this respect, English metre differs from the classical metres, which are constructed principally according to the *quantity* of syllables; though modified by the rhythm in many instances. Thus, in English verse, we speak of accents as *strong* or *weak*, while Latin verse is measured by syllables regarded as *long* or *short*. This essential difference between English and Latin versification is, however, apt to be lost sight of, when, as has hitherto been customary, the terminology of classical prosody is applied to that of our own language. Dr Latham has substituted for these terms, formulæ which, however convenient in some respects, are very inconvenient as names. He has, moreover, made his formulæ exactly correspond with five classical "feet," a number which, as will presently be explained, the case does not require. In the following paragraphs the classical names for feet (as *iambus*, *trochee*, &c.), are discarded, as only tending to mislead. Such names, however as *tetrameter*, *trimeter*, &c., are not liable to this objection, and are more convenient than their English equivalents, *four-measure*, *three-measure*, &c. They are therefore retained.

92. The equivalent parts, each consisting of an interval and an accent, into which a line is divided, are called *measures* or *feet*, and correspond with measures or bars in musical melody. The division of a verse or line into feet is called *scanning*, or *scansion*.

93. The *Accent* in a foot consists always of a single syllable, represented, according to Dr Latham's notation, by the letter *á*.

The *Interval* most commonly consists of a single syllable, represented by the letter *x*. Sometimes, however, it contains two syllables, but they are sounded in the same time as one, and are represented by the letters *ss*. Thus, *x* = *ss*, and *xá* = *ssá*: *e. g.*, in the line,

"Not a pine | in my grove | is there seen;"

the intervals are of exactly the same duration as in the line,

"No pine | in grove | is seen."

Read by the *metronome* (an instrument used by musicians for measuring the beat of time), they would be found exactly to correspond. Indeed, *x* and *ss* correspond in the same way as a *minim* and two *crotchets* do in a bar of music. We have a further illustration of this in the occurrence of feet of two and of three syllables in the same line ; *e. g.* :—

“ The vine | still clings | to the mou[ld] | -dering wall,  
And at ev | -ery gust | the dead | leaves fall.”—*Longfellow*.

**94.** A foot in which the interval consists of *one* weak syllable is called a *simple* foot ; as, *ax* or *xa*. A foot in which the interval consists of *two* weak syllables is called a *complex* foot ; as, *ass* or *ssa*.

**95.** A verse in which the feet are either all *simple* or all *complex* is called a *pure* verse ; *e. g.* :—

“ Look here | upon | this pic | -ture, and | on this.”

One in which some of the feet are *simple* and some *complex* is called a *mixed* verse ; *e. g.* :—

“ I have read | in some | old mar | -vellous tale.” |

**96.** When a verse wants a weak syllable to make it complete, it is called *defective* (*catalectic*) ; as,

“ Life is | but an | empty | dream. x.”

When a complete verse has a weak syllable added to it, it is called *excessive* (*hypercatalectic*) ; as,

“ So o | -ver vi | -olent | and o | -ver ci | -vil.”

**97.** A verse consisting of *one* foot or measure is called *monometer* ; of *two*, *diameter* ; of *three*, *trimeter* ; of *four*, *tetrameter* ; of *five*, *pentameter* ; of *six*, *hexameter*, &c., &c.

**98.** A foot is not necessarily a single word. It may consist of—

1. A succession of monosyllables ; as,

“ And ten | long words | oft creep | in one | dull line.”

2. Parts of polysyllables ; as,

“ In friend | -ship false, | impla | -cable | in hate.”

**99.** **RHYME** is the correspondence of one verse with another in final sound. Perfect rhymes must comply with the following rules :—

I. The vowel sounds and final consonants of the rhyming syllables must be *the same*; and the consonant sounds preceding them must be *different*; *e. g.*—

*r-ing* rhymes with *s-ing*, *k-ing*, *sl-ing*; but not with *s-ang*, or *k-ind*, or *err-ing*.

II. The rhyming syllables must both have the strong accent; *e. g.*—

*ring* rhymes with *sing*, but not with *pleasing*.

When the second line ends in a trisyllable, accented on the ante - penultimate, no accent is required on the ultimate; *e. g.*, Ex. 31, No. 9.

III. The penultimate syllables may rhyme, provided the ultimates are identical and weak in accent; *e. g.*—

*beár-ing* rhymes with *teár-ing*.

IV. The antepenultimate syllables may rhyme, provided the two last syllables are identical in the two lines, and both are weak in accent; *e. g.*—

*impór-tunate* rhymes with *fór-tunate*.

**100.** The Rhythm sometimes requires words to be slightly changed in pronunciation, so as to suit a particular measure. This is done—

1. By *contraction*, so as to reduce the number of syllables; as,

*'Tis*, for it is; *o'er*, for over; *tc'en*, for taken; *I've*, for I have; *cunning'st*, for cunningest; *pow'r*, for power; *spir'tu'l*, for spiritual; *mightiest*, for mightiest.

2. By *expansion*, to increase the number of syllables; as,

*th(o)rough*, for through; *command(e)ment*, for commandment; *drenchéd*, for drench'd; *na-ti-on*, for nation.

**101.** The number of words in the English language which form perfect rhymes is so limited that some slight deviations from the above rules are sanctioned by the practice of the best poets, and are called *allowable* rhymes. In allowable rhymes, the final consonant sounds remain the same, and the vowel sound is *modified*; *e. g.*—

*sun*, upon; *adores*, powers; *war*, car; *love*, move; *lost*, coast.

### Exercise 30.

*Give Perfect Rhymes for each of the following words :—*

1. Grace, match, detract, gladden, invade, safe, epitaph, chain, taking, flame, trance, chant, lapse, beware, grave.
2. Speech, creak, conceal, extreme, gleaning, heard, cease, death, shred, steed, sweep, offence, islander, wariness, bedew.
3. Bribe, slid, Ides, midst, defy, brief, drift, thrilling, guileless, shrine, spring, sire, desist, united, driven, guise, lisp.
4. Throb, shewed, scoffer, voice, anoint, spoke, golden, stolen, prone, song, brood, roofless, gloomy, grope, forswore.
5. Rude, judge, skull, overruling, sun, importune, blunt, spur, numberless, birds, nurse, dangerous, persecute, mistrust.

### Exercise 31.

*Point out which of the following Rhymes are Allowable, and which Bad. Shew what rules the latter violate.*

1. “ So some rats of amphibious nature,  
Are either for the land or water ”—*Butler*.
2. “ Wine or delicious fruits unto the taste,  
A music in the ears will ever last.”—*Johnson*.
3. “ Yet to his guest though no way sparing,  
He ate himself the rind and paring.”—*Pope*.
4. “ And pulpit, drum ecclesiastic,  
Was beat with fist instead of a stick.”—*Butler*.
5. “ That jelly ’s rich, this wine is healing,  
Pray dip your whiskers and your tail in.”—*Pope*.
6. “ Whose yielded pride and proud submission,  
Her heart did melt in great compassion.”—*Spenser*.
7. “ Pleased to the last he crops the flowery food,  
And licks the hand just raised to shed his blood.”—*Pope*.
8. “ Let not ambition mock their useful toil,  
Nor grandeur hear with a disdainful smile.”—*Gray*.
9. “ Much converse do I find in thee,  
Historian of my infancy.”—*Wordsworth*.
10. “ Oh ! not in cruelty, not in wrath,  
'Twas an angel visited the green earth.”—*Longfellow*.

11. "What praise for such rich strains shall we allow?  
What just rewards the grateful crown bestow?"—*Dryden*.
12. "A Cerberus himself pronounce  
A leash of languages at once."—*Butler*.
13. "Whose regular motions better to our view,  
Than Archimedes' sphere, the heavens did shew."—*Dryden*.
14. "Learn'd, virtuous, pious, great; and have by this  
An universal metempsychosis."—*Dryden*.
15. "Till into seven it multiplies its stream,  
And fattens Egypt with a fruitful slime."—*Addison*.
16. "That lieth in a hoard,  
Till it be spread abroad."—*Old Ballad*.
17. "Half a league onward,  
Rode the six hundred;—  
Volleyed and thundered."—*Tennyson*.
18. "An hour they sate in council,  
At length the Mayor broke silence:  
‘For a guilder I'd my ermine gown sell;  
I wish I were a mile hence!’"—*Browning*.
19. "Bird of the wilderness,  
Blithesome and cumberless;  
Emblem of happiness,  
Blest is thy dwelling-place."—*Hogg*.
20. "And this shall be the forfeit  
Of your own flesh a pound.  
If you agree, make you the bond,  
And here is a hundred crowns."—*Old Ballad*.
102. Two consecutive lines rhyming, form a *Couplet*; as—  
"The face of nature we no more survey,  
All glares alike, without distinction gay."—*Pope*.

Three consecutive lines rhyming, form a *Triplet*; as—

"But true expression, like th' unchanging sun,  
Clears and improves whate'er it shines upon;  
It gilds all objects, but it alters none."—*Pope*.

A combination of four or more lines, with various rhymes, is called a *Stanza* (see §§ 109, 110, &c.).

103. Unrhymed lines are called **BLANK** verse.

104. THE PAUSE is that point in a verse where the sense and

rhythm both admit of a momentary interruption of the latter. The pause cannot be made in the middle of a word; but, with this exception, it may fall at any part of the verse. Besides the pause in the course of the line, there is generally one also at the end of the line, as there the sense is usually interrupted. Not always, however; *e. g.* :—

“Nor content with such  
Audacious neighbourhood.”—*Milton*.

“What cannot you and I perform | upon  
The unguarded Duncan? | What not put upon  
His spungy officers.”—*Shakespeare*.

**105.** Measures, understanding by that term the character given to verse by the combination of similar feet in it, are of two kinds according as the accent follows or comes before the interval, or holds the first place or the second place in the foot; *áx* and *xá*; *áss* and *ssá*.

**106.** The oldest as well as most common measure in English verse is that in which the accent succeeds the interval, *xá*. This we shall call **REGULAR MEASURE**, calling that in which the accent precedes the interval (*áx*), **IRREGULAR MEASURE**.

\* \* \* It appropriately bears this name on other grounds. The tendency of a weak syllable to drop off at the end of a line is obvious from the frequently *defective* character of this irregular measure. Weak syllables have also a tendency, though less decided, to drop off at the beginning. It therefore seems warrantable to deduce the irregular from the regular measure as follows:—An excessive regular verse (1) *x a | x a | x a | x a | x |*, loses the first syllable and becomes (2) *a x | a x | a x | a x |*, a complete irregular verse. The last syllable being weak, however, easily drops, and the verse becomes (3) *a x | a x | a x | a — |*, a defective irregular verse, and one of the most usual form. We may make a concrete example of this from the following three lines:—

- (1.) That life is but an empty dreaming. = Excessive Regular.
- (2.) — Life is but an empty dreaming. = Complete Irregular.
- (3.) — “Life is but an empty dream.” = Defective Irregular.

## Chapter II.—Regular Measure.

107. Of this measure, which, as has been stated, is at once the oldest and commonest in English poetry, there are two varieties (§ 94) :—

1. Simple Regular measure ; x a, x a, &c.
2. Complex Regular measure, s s a, s s a, &c.

### 1. Simple (xa).\*

108. Simple Regular Pentameter is the *Heroic Measure* of English poetry. In its rhymed form it is the measure of Chaucer and Spenser, of Dryden and Pope, of Cowper, Campbell, and Byron ; *e. g.* :—

“ True ease in writing comes from art, not chance,  
 As those move easiest who have learn'd to dance.  
 'Tis not enough no harshness gives offence ;  
 The sound must seem an echo to the sense.  
 Soft is the strain when Zephyr gently blows,  
 And the smooth strain in smoother numbers flows ;  
 But when loud surges lash the sounding shore,  
 The hoarse, rough verse should like the torrent roar.”—*Pope*.

In its unrhymed form it is the stately and solemn blank verse of Shakespeare and Milton, as of Wordsworth and Tennyson ; *e. g.* ;—

“ Now came still Evening on, and Twilight gray  
 Had in her sober livery all things clad ;  
 Silence accompanied ; for beast and bird,  
 They to their grassy couch, these to their nests,  
 Were slunk, all but the wakeful nightingale ;  
 She all night long her amorous descant sung.”—*Milton*.

109. Four lines of simple regular pentameters rhyming alternately, form the *Elegiac Stanza* of English poetry ; *e. g.* :—

“ Full many a gem of purest ray serene,  
 The dark unfathom'd caves of ocean bear ;  
 Full many a flow'r is born to blush unseen,  
 And waste its sweetness on the desert air.”—*Gray*.

110. Nine lines, the first eight of simple regular pentameters,

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\* So-called *Iambic*.

and the ninth a hexameter (or Alexandrine\*), form the *Spenserian Stanza*, first used by Spenser, and more recently by Thomson and Byron. The nine lines contain only three rhymes disposed thus, b, c, b, c c, d, c, d, d ; *e. g.* :—

“ It fortunéd, out of the thickest wood  
 A ramping lion rushéd suddenly,  
 Hunting full greedy after salvage blood ;  
 Soon as the royal virgin he did spy,  
 With gaping mouth at her ran greedily,  
 To have at once devour'd her tender cor'se ;  
 But to the prey whenas he drew more nigh,  
 His bloody rage assuagéd with remorse,  
 And with the sight amazed, forgot his furious force.”—  
*Spenser.*

**111.** Fourteen lines of simple regular pentameters (the last sometimes an Alexandrine) form the *Italian Stanza* or *Sonnet*, introduced into English poetry, in the 16th century, by Henry Howard, Earl of Surrey, who also was the first to adopt blank verse in English. Great licence is allowed in the order of the rhymes ; *e. g.* :—

Surrey uses only two rhymes ; making the sonnet seven couplets.

Spenser uses five rhymes ; the first nine lines being a Spenserian Stanza, and the last five corresponding with the last five of the same stanza.

Shakespeare uses seven rhymes, making his sonnet equal to three elegiac stanzas and a couplet ; as,

bc bc | de de | fg fg | hh

Wordsworth uses three rhymes, of which one runs throughout the whole sonnet thus :—

“ Weak is the will of man, his judgment blind,  
 Remembrance persecutes, and hope betrays ;  
 Heavy is woe, and joy for humankind  
 A mournful thing, so transient is the blaze !  
 Thus might he paint our lot of mortal days,  
 Who wants the glorious faculty assigned  
 To elevate the more than reasoning mind,  
 And colour life's dark cloud with orient rays.

---

\* So called from a twelfth century romance in that measure, called the “ *Alexandreis*.”

Imagination is that sacred power,  
 Imagination lofty and refined ;  
 'Tis hers to pluck the amaranthine flower  
 Of faith, and round the sufferer's temple bind  
 Wreaths that endure affliction's heaviest shower,  
 And do not shrink from sorrow's keenest wind."—

Wordsworth.

**112.** The Simple Regular Tetrameter, is the *Romantic Measure* of English poetry. In it wrote Wace, Barbour, Wyntoun, Harry the Minstrel, and many other of our old Chroniclers and Romancists, and it was revived in modern poetry by Sir Walter Scott. Though not equal in dignity to the Pentameter, it has been employed in almost every kind of poetical composition, except the very highest.

**113.** Rhyme is almost invariably employed in this measure, the line being too short to admit of the stateliness indispensable to the rhythm of blank verse. Its original form was that of rhymed couplets ; *e. g.* :—

" Ah, Freedom is a noble thing !  
 Freedom makes men to have liking ;  
 Freedom all solace to men gives ;  
 He lives at ease that freely lives.  
 A noble heart may have none ease,  
 Na elsé nought that may him please,  
 If freedom faileth ; for free liking  
 Is yearnéd oure all other thing."—*Barbour*.

**114.** To get rid of the monotony which a continuous flow of such couplets produces, Dunbar (see " Dance of the Seven Deadly Sins ") had recourse to a stanza consisting of four such couplets, each followed by a Trimeter in the same measure, the four Tetrameters having the same rhyme. Scott, in his poetical romances, adopts the same principle, but uses it with less regularity, frequently making the four and three feet lines alternate, *e. g.* :—

" He was a man of middle age ;  
 In aspect manly, grave, and sage,  
 As on king's errand come ;  
 But, in the glances of his eye,  
 A penetrating, keen, and sly  
 Expression found its home ;

The flash of that satiric rage,  
 Which, bursting on the early stage,  
 Branded the vices of the age,  
 And broke the keys of Rome.  
 On milk-white palfrey forth he pac'd ;  
 His cap of maintenance was grac'd  
 With the proud heron-plume.  
 From his steed's shoulder, loin, and breast,  
 Silk housings swept the ground,  
 With Scotland's arms, device, and crest,  
 Embroider'd round and round."—

SCOTT'S DESCRIPTION OF SIR DAVID LINDSAY,  
 IN *MARMION*.

**115.** In songs and ballads it is frequently used in stanzas of four lines, rhyming alternately ; for example, in Scott's " Cadzow Castle." The most impressive form of this measure is the *Tennysonian Stanza*, first used to any considerable extent in the Laureate's " In Memoriam." In this stanza, two rhyming verses come between other two ; *e. g.* :—

" I held it truth with him who sings  
 To one clear harp in divers tones,  
 That men may rise on stepping-stones  
 Of their dead selves to higher things.  
 " But who shall so forecast the years  
 And find in loss a gain to match ?  
 Or reach a hand thro' time to catch  
 The far-off interest of tears ? "—Tennyson.

**116.** The Simple Regular Trimeter is very rarely used by itself, though there are some examples of it in Shakespeare's lyrics ; *e. g.* :—

" Blow, blow, thou winter wind,  
 Thou art not so unkind  
 As man's ingratitude ;  
 Thy tooth is not so keen,  
 Because thou art not seen,  
 Although thy breath be rude."—

*As you like it*, II. 7.

It is most frequently found, as stated above (§ 114), in combination with Tetrameters. These two alternating form the most common of our lyrical measures, that of our ballads and popular songs, as well as of our metrical psalms. Sometimes both the Tetrameters and the Trimeters rhyme ; as :—

“ Thus fares it still in our decay;  
 And yet the wiser mind  
 Mourns less for what age takes away,  
 Than what it leaves behind.”—*Wordsworth*.

Sometimes only the Trimeters rhyme; as:—

“ Aft hae I rov’d by bonnie Doon,  
 To see the woodbine twine,  
 And ilk a bird sang o’ its love,  
 And sae did I o’ mine.”—*Burns*.

The Trimeter Excessive alternating with the complete Trimeter, form what has been called *Gay’s Stanza*; *e. g.* :—

“ ’Twas when the seas were roar-ing  
 With hollow blasts of wind,  
 A damsels lay deplor-ing  
 All on a rock reclined.”—*Gay*.

**117.** The other forms in which the simple regular measure occurs, are either varieties of those already explained, or parts or multiples of them. The long verses of seven and eight feet may generally be written as two verses of four and three, and of four and four feet respectively. Thus the first line of the “Battle of Ivry,” which is generally printed as one Heptameter, may be printed as a Tetrameter and a Trimeter:—

“ Now glory to the Lord of Hosts,  
 From whom all glories are !”—*Macaulay*.

## 2. Complex (ssa).\*

**118.** The Complex Regular Measure is rarely found pure (§ 95), even in single lines. For example, in Beattie’s “Hermit,” out of forty-eight lines, only four are pure complex verses; all the others have a simple foot at the commencement; *e. g.* :—

“ At the close | of the day, | when the ham | -let is still,  
 And mor | -tals the sweets | of forget | -fulness prove,  
 When nought | but the tor | -rent is heard | on the hill,  
 And nought | but the night | -ingale’s song | in the grove.”—  
*Beattie*.

Sometimes, however, a line thus *defective* at the beginning, is counterbalanced by an *excessive* syllable in the preceding line, thus:—

“ ’Tis the last | rose of sum | -mer,  
 Left bloom | -ing alone.”—*Moore*.

\* So-called *Anapaestic*.

in which case the lines printed as one verse would be pure ;  
*e. g. :—*

“ ‘Tis the last | rose of sum | -mer, left bloom | -ing alone.”

**119.** The commonest forms of this complex measure are the Trimeter ; as,

“ I am monarch of all I survey,  
 My right there is none to dispute ;  
 From the centre all round to the sea,  
 I am lord of the fowl and the brute.”—*Cowper.*

and the Tetrameter ; as,

“ And the widows of Ashur are loud in their wail,  
 And the idols are broke in the temple of Baal ;  
 And the might of the Gentile, unsmote by the sword,  
 Hath melted like snow in the glance of the Lord.”—*Byron.*

**120.** Variety is given to regular measure (both simple and complex) in the following ways :—

1. By introducing *irregular* feet ; *e. g. :—*

“ Standards | on stan | -dards, men | on men.”—*Scott.*  
 = a x | x a | x a | x a Ir. in 1.

“ Of man’s | first dis | -obed | -ience and | the fruit.”—*Milton.*  
 = x a | a x | x a | x a | x a Ir. in 2.

2. By making the line *excessive* ; *e. g. :—*

“ Wherefore | rejoice ? | That Cæ | -sar comes | in tri | -umph ?”—  
 a x | x a | x a | x a | x a | x *Shakespeare.*

“ He is gone | on the moun | -tain,  
 s s a | s s a | x  
 He is lost | to the for | -est.”—*Scott.*  
 s s a | s s a | x

3. By *contracting* the first foot. In this way, the regular measure becomes irregular ; *e. g. :—*

“ Or ush | -ered with | a show | -er still,  
 x When the | gust hath | blown his | fill.”—*Milton.*

(ss) “ Know | ye the land | where the cy | -press and myr | -tle ;  
 = a s s | a s s | a s s | a x

and in the complex measure the first foot becomes simple ; as,

Are em | -blems of deeds | that are done | in their clime.”—*Byron.*  
 x a | s s a | s s a | s s a

See § 106, and note.

4. By making the verse mixed (§ 95); *e. g.*, see the lines last quoted, and

“ That held | the peach | to the gar | -den wall.”—Tennyson.  
x a | x a | s s a | x a

"As our sove | -reign lord | King Hen | -ry, the sol | -dier of | Navarre."  
 s s a | x a | x a | s s a | x a | x a  
 —Macaulay.

5. By varying the position of the pause; *e. g.*—

“The quality of mercy || is not strained, ||  
It droppeth, || as the gentle rain from heav’n—  
Upon the place beneath. || It is twice bless’d; ||  
It blesseth him that gives, || and him that takes. ||  
'Tis mightiest in the mightiest; || it becomes—  
The thronéd monarch better than his crown. || —*Shakespeare.*

In this passage, the pauses occur in the different lines respectively after the following syllables:—1st line, 7th and 10th; 2d line, 3d; 3d line, 6th and 10th; 4th line, 7th and 10th; 5th line, 7th; 6th line, 10th.

6. By combining verses of different lengths, and varying the order of rhymes; *e. g.*—

“ No war, or battle’s sound,  
Was heard the world around :  
The idle spear and shield were high uphung,  
The hooked chariot stood,  
Unstain’d with hostile blood ;  
The trumpet spake not to the armed throng ;  
And kings sat still with awful eye,  
As if they surely knew their sovran Lord was by.”—  
*Milton’s Ode on the Nativity.*

7. In blank verse, broken verses are often introduced, especially in dramatic dialogue, where frequently one part of a verse is spoken by one person, and the rest by another; *e. g.*—

“SHYLOCK.  
If I forgive him!  
BASSANIO. Cursed be my tribe,  
Shylock, do you hear?”—*Shakespeare.*

Shakespeare often uses these broken verses in the quick interchange of passionate dialogue, and to indicate abrupt changes of feeling.

## Exercise 32.

**A.**—Arrange each of the following sentences into Heroic couplets:—

1. This man would soar to heaven by his own strength, and would not be obliged for more to God.
2. How art thou misled, vain, wretched creature, to think thy wit bred these God-like notions.
3. She made a little stand at every turn, and thrust her lily hand among the thorns to draw the rose, and she shook the stalk, every rose she drew, and brush'd the dew away. (4 lines.)
4. Whoever thinks to see a faultless piece, thinks what never shall be, nor ever was, nor is.
5. Sometimes men of wit, as men of breeding, must commit less errors, to avoid the great.
6. The hungry judges soon sign the sentence, and that jurymen may dine, wretches hang.

**B.**—Arrange each of the following into Simple Regular Tetrameters (rhyming):—

1. He soon stood on the steep hill's verge, that looks o'er Branksome's towers and wood; and martial murmurs proclaimed from below the southern foe approaching. (4 lines.)
2. Of mild mood was the Earl, and gentle; the vassals were rude, and warlike, and fierce; haughty of word, and of heart high, they recked little of a tame liege lord. (4 lines.)
3. A lion, worn with cares, tired with state affairs, and quite sick of pomp, resolved to pass his latter life in peace, remote from strife and noise. (4 lines.)
4. I felt as, when all the waves that o'er thee dash, on a plank at sea, whelm and upheave at the same time, and towards a desert realm hurl thee. (4 lines.)
5. No more, sweet Teviot, blaze the glaring bale-fires on thy silver tide; steel-clad warriors ride along thy wild and willowed shore no longer. (4 lines, rhyming alternately.)
6. His eyes of swarthy glow he rolls fierce on the hunter's quiver'd hand,—spurns the sand with black hoof and horn, and tosses his mane of snow high. (4 lines, rhyming alternately.)
7. Where late the green ruins were blended with the rocks' wood-cover'd side, turrets rise in fantastic pride, and between flaunt feudal banners. (4 lines, rhyming alternately.)
8. Whate'er befall, I hold it true; when I sorrow most, I feel it:—better than never to have loved at all, 'tis to have loved and lost. (Tennysonian Stanza.)

**C.—Arrange each of the following into Simple Regular Tetrameters and Trimeters, rhyming alternately :—**

1. With childish tears are my eyes dim, idly stirred is my heart ; for the same sound which I heard in those days is in my ears.
2. They never do wage a foolish strife with Nature ; a happy youth they see, and free and beautiful is their old age.
3. But we with heavy laws are pressed, and often no more glad ; a face of joy we wear, because glad we have been of yore.
4. Through the night we watched her breathing, her breathing soft and low, as the wave of life kept heaving to and fro in her breast.
5. We seem'd to speak so silently, moved about so slowly, as [if] we had lent her half our powers to eke out her living.
6. So, when youth and years are flown, shall appear the fairest face ; such is the robe that, when death hath left their crown, kings must wear.

**D.—Arrange each of the following into Complex Regular verses :—**

1. Now the half-extinguished moon displays her crescent, gliding remote, on the verge of the sky : I but lately marked [the time] when she shone majestic on high, and the planets were lost in her blaze. (4 lines, tetrameter, rhyming alternately.)
2. There came a poor exile of Erin to the beach ; heavy and chill was the thin dew on his robe ; when repairing at twilight to wander alone by the wind-beaten hill, he sighed for his country. (4 lines, —2 tetrameters excess., and 2 tetrameters, rhyming alternately.)
3. I'll not leave thee to pine on the stem, thou lone one ! since the lovely are sleeping, go thou, sleep with them ; thus thy leaves I kindly scatter o'er the bed where scentless and dead lie thy mates of the garden. (8 lines, dimeter excess., and mixed dimeters, the latter rhyming.)
4. For his love he had liv'd, he died for his country. They were all that had entwin'd him to life ; nor shall the tears of his country soon be dried, nor will his love stay long behind him. (4 lines, —2 tetrameters and 2 trimeters excess., rhyming alternately.)

**E.—Arrange each of the following in Blank Verse :—**

1. All the world 's a stage, and all the men and women merely players: they have their exits and their entrances ; and one man in his time plays many parts, his acts being seven ages.
2. Farewell, a long farewell, to all my greatness ! This is the state of man ; to-day he puts forth the tender leaves of hope, to-morrow blossoms, and bears his blushing honours thick upon him ; the third day comes a frost, a killing frost, and, when he thinks, good easy man, full surely his greatness is a-ripening,—nips his root,—and then he falls as I do.
3. So the foundations of his mind were laid. In such communion,

not from terror free, while yet a child, and long before his time, had he perceived the presence and the power of greatness; and deep feelings had impressed so vividly great objects, that they lay upon his mind like substances whose presence perplexed the bodily sense.

4. Then, when I am thy captive, talk of chains, proud limitary cherub! but ere then far heavier load thyself expect to feel from my prevailing arm, though heaven's king ride on thy wings, and thou with thy compeers, used to the yoke, drawest his triumphant wheels in progress through the road of heaven star-paved.

### Chapter III.—Irregular Measure.

121. Of this measure, as of the Regular, there are two varieties:—

1. Simple Irregular measure; a x, a x, &c.
2. Complex Irregular measure; a s s, a s s, &c.

#### 1. Simple (ax).\*

122. The Simple Irregular measure is generally *defective*. This arises from the awkwardness of constant double rhymes (§ 99, III.), and from the tendency of the verse to throw off a weak syllable at the end; *e. g.* :—

“Lauded be thy name for ev | -er,  
Thou of life the guard and giv | -er.”—*Hogg*.

Frequently complete and defective verses alternate; *e. g.* :—

“Fill the bumper fair; (x)  
Every drop we sprinkle  
On the brow of care (x)  
Smoothes away a wrinkle.”—*Moore*.

“Life is real! Life is earnest,  
And the grave is not its goal; (x)  
Dust thou art, to dust returnest,  
Was not spoken of the soul.” (x)—*Longfellow*.

123. The general character of the irregular measure, as compared with the regular, is cheerful and lively. Thus in Milton's “*L'Allegro*” (the Mirthful), *defective* irregular verses predominate, while in his companion poem, “*Il Penseroso*” (the Melancholy) regular verses are in excess. For example, in twenty-six lines chosen at random from the former poem, there are fifteen irregular and eleven regular verses. In the same number of lines from the latter, nineteen are regular, and only seven irregular.

\* So-called *Trochaic*.

**124.** Simple irregular verses are of various lengths, from *one* foot to *eight*; but the most common are Tetrameters (complete and defective), *e. g.*—

“ Tell me not in mournful numbers,  
 ‘ Life is but an empty dream,’  
 For the soul is dead that slumbers,  
 And things are not what they seem.”—*Longfellow.*

Or with a different arrangement of rhymes—

“ In his chamber, weak and dying,  
 Was the Norman baron lying;  
 Loud, without, the tempest thunder’d,  
 And the castle turret shook.  
 In this fight was death the gainer,  
 ‘Spite of vassal and retainer,  
 And the lands his sires had plunder’d  
 Written in the Doomsday Book.”—*Longfellow.*

Or defective Tetrameters throughout—

“ Other Romans shall arise,  
 Heedless of a soldier’s name;  
 Sounds, not arms, shall win the prize,  
 Harmony the path to fame.”—*Couper.*

**125.** The prevalence of the same measure in Milton’s “ *L’Allegro*” has already been referred to (§ 123). Tennyson also employs it, but with similar licence to Milton; thus, in “ *The Lady of Shalott*,” which is irregular in the general character of its verse, the refrain in every stanza is a regular Trimeter, and there is only one stanza in the whole poem in which the other verses are irregular throughout:—

“ Willows whiten, aspens quiver,  
 Little breezes dusk and shiver  
 Thro’ the wave that runs for ever  
 By the island in the river  
 Flowing down to Camelot.  
 Four gray walls and four gray towers  
 Overlook a space of flowers,  
 And the silent isle embowers  
 The Lady of Shalott.”

But in the latter part of the next stanza, he breaks into the regular measure:—

“ But whó hath seen her wave her hand ?  
 Or at the casement seen her stand ?  
 Or is she known in all the land,  
 The Lady of Shalott ? ”—*Tennyson*.

**126.** The measure of “ Locksley Hall,” and Longfellow’s “ Bellfry of Bruges,” is generally considered irregular, equivalent to a complete Tetrameter and a defective Tetrameter in one long line. But the stress on the alternate accents (2d, 4th, 6th, and 8th), is evidently greater than that on the others (1st, 3d, 5th, and 7th). It is in fact equivalent to a double accent, as is indicated in the formula, a x | a x | a x | a x || a x | a x | a x | a ; e. g. :—

“ Yet I dób't not | through the áges | one increasing | purpose rúns,  
 And the thóughts of | men are widened | with the prócess | of the  
 súns.”—*Tennyson*.

“ In the márket | -place of Brúges | stands the bél fry | old and brówn ;  
 Thrice consúm'd and | thrice rebuìlded, | still it wáatches | o'er the  
 tówn.”—*Longfellow*.

**127.** Irregular verse is generally rhymed : but Longfellow has written a long Indian epic poem, “ Hiawatha,” in unrhymed irregular Tetrameters ; e. g. :—

“ There the little Hiawatha  
 Learned of every bird its language,  
 Learned their names and all their secrets,  
 How they built their nests in summer,  
 Where they hid themselves in winter,  
 Talked with them where'er he met them,  
 Called them ‘ Hiawatha’s chickens.’  
 Of all beasts he learned the language,  
 Learned their names and all their secrets,  
 How the beavers built their lodges,  
 Where the squirrels hid their acorns,  
 How the rein-deer ran so swiftly,  
 Why the rabbit was so timid,  
 Talked with them where'er he met them,  
 Called them ‘ Hiawatha’s Brothers.’ ”—*Longfellow*.

## 2. *Complex (ass).*\*

**128.** Complex Irregular verse is sometimes chosen, as the complex regular verse also is, for dirges and laments ; e. g. :—

\* So-called *Dactylic*.

“ Pibroch o’  
 Pibroch o’  
 Wake thy wild  
 Summon clan | Donuil Dhu,  
 Donuil,  
 voice a-new,  
 Conuil.”—*Scott.*

This is an example of Complex Irregular Dimeters alternating with defective Dimeters. We have the same combinations in the following :—

“ I was a | Viking old !  
 My deeds, though manifold,  
 No Skald in song has told,  
 No Saga taught thee !  
 Take heed, that in thy verse  
 Thou dost the tale rehearse,  
 Else dread a dead man’s curse !  
 For this I sought thee.”—*Longfellow.*

The measure is also found in Trimeters (generally combined with Dimeters), and in Tetrameters ; *e. g.* :—

“ Weary way | wanderer, | languid and | sick at heart,  
 Travelling | painfully | over the | rugged road,  
 Wild-visaged | wanderer, | God help thee, | wretched one.”—  
*Southern.*

And in Hexameters (defective), as—

“ This is the | forest pri | -meval. But | where are the | hearts that  
 be | -neath it  
 Leap’d like the | roe when he | hears in the | woodland the | voice of  
 the | huntsman ?”—*Longfellow.*

**129.** Variety is given to Irregular Measure (both simple and complex), in the following ways :—

1. By prefixing a weak syllable to the verse, and so making it regular, as in “The Lady of Shalott,” § 125 ; *e. g.* :—

“ Where shall the | song of thy | praises be | -gin,”  
 a s s | a s s | a s s | a,

By prefixing “ Oh,” becomes—

“ Oh where | shall the song | of thy prais | -es begin.”  
 s a | s s a | s s a | s s a

2. By making the line *defective* ; *e. g.* :—

“ Cease, ye | mourners, | cease to | languish  
 O’er the | graves of | those you | love.” (x)

"Come, ye dis | -consolate, | where'er ye | languish, (s)  
 Come to the | mercy-seat, | fervently | kneel." (s s)

3. By making the verse *mixed* (simple and complex feet combined); *e. g.* :—

"Let the | dead past | bury its | dead."  
 a x | a x | a s s | a

"List to a | tale of | love in | Acadie, | home of the | happy."\*  
 a s s | a x | a x | a s s | a s s | a x

4. By varying the position of the *Pause*.

5. By combining verses of different lengths, and varying the order of the rhymes.

\* Mr Longfellow frequently uses a simple foot in every position but the second last; as—

"Stand like | harpers | hoar with | beards that | rest on their |  
 a x | a x | a x | a x | a s s |  
 bosoms." a x

and offers this as an English equivalent to a Latin spondaic hexameter verse. But it is evident that if all the syllables in the first four feet were read as *long*, without accent, the verse would be destitute of rhythm, and therefore would be no English verse at all. Even when reading all the syllables as *long*, the voice naturally lays stress on the alternate syllables, and presses lightly on the intervening ones, thus making rhythm in spite of quantity, as English verse constantly does. As in music, so in verse, melody depends as much on the intervals as on the beats. These English Hexameters (for they are indeed Hexameters) bear the same relation to classical Hexameters that English Romantic verse (regular) bears to the Iambics of Horace or Catullus; they substitute accent and time for quantity. Indeed, the resemblance in the case of Hexameters is even more remote; for, as we have just shewn, anything like a combination of accentual spondees in English verse is incompatible with rhythm. A similar remark applies to the so-called Sapphics of Watts and Southey, parodied by Canning in "The Anti-Jacobin," and which resemble their classical prototype only in the number of syllables in each verse, and in the form of the stanza. We shall best shew this by placing side by side an English Sapphic and a Latin one, and comparing their formulæ;—

(1.) "Down sunk the | wanderer, | sleep had | seized her | senses."—  
*Southey.*

(2.) "Jam sat | -is ter | -ris nivis | at que—diræ."—*Horace.*

thus (1.) a s s | a <sup>s s</sup> | a x | a x | a x.  
 (2.) — — | — — | — — | — — | — —.

## Exercise 33.

*Arrange the following sentences into Irregular Verses :—*

## A—Simple.

1. Above the cathedral door are standing forms of kings and saints ; yet among them I saw but one who with love hath soothed my soul. (4 lines Tetra. and Tetra. def., the latter rhyming.)

2. The dying Saviour on the cross lifts his calm eyelids heavenward, in his pierced and bleeding palm feels, but scarcely feels, a trembling. (do.)

3. In sadness and in illness oft have I watched thy current glide, till the beauty of its stillness, like a tide, overflowed me. (Do., rhyming alternately.)

4. In those stars above, God hath written wondrous truths, and manifold as wondrous ; but in the bright flowerets under us the revelation of his love stands not less. (4 lines Pent. and Pent. def., rhyming alternately.)

5. O whither do ye call me, O mountain winds ? vainly my steps would pursue, vainly ; chains of care enthrall me to lower earth ; wherefore woo thus my weary spirit ? (Do.)

6. Hark, from a distant shore, the sounds of gladness, like relief from sadness, now sadness no more. (4 lines Trim. and Trim. def., rhyming alternately.)

## B—Complex.

1. Thy lay is loud and wild, far in the downy cloud ; love gives it energy, love gave it birth : on thy dewy wing where, where art thou journeying ? on earth is thy love, thy lay is in heaven. (6 lines, same as No. 13, Ex. 63.)

2. But when I grew older, joining a corsair's crew, I flew with the marauders o'er the dark sea. The life we led was wild ; the souls that sped by our stern orders (were) many, (and) many the hearts that bled. (8 lines, same as Ex. 2, § 128.)

3. Gabriel, with hunters and trappers behind him, had entered far into this wonderful land at the base of the Ozark mountains. The maiden and Basil, with their Indian guides, followed his flying footsteps day by day, and thought each day to o'ertake him. (4 lines, mixed Hexameters, § 129. 3, Ex. 2.)

4. Where shall the lover, whom the Fates sever, rest, for ever parted from his true maiden's breast ? Where the far billow sounds through deep and high groves, where early violets die under the willow. (8 lines, Dimeters and Dimeters defec. alternately, and rhyming alternately.)

## Exercise 34.

Scan the following verses, naming the particular measure of each verse, and pointing out whatever peculiarities of rhythm, rhyme, or pause it may contain:—

1. "Remember March, the Ides of March remember!"—*Shakespeare*.
2. "Not in love neither? Then let us say you are sad."—*Shakespeare*.
3. "That like a wounded snake drags its slow length along."—*Pope*.
4. "Once to every man and nation comes the moment to decide."—*Lowell*.
5. "For the sunset of life gives me mystical lore,  
And coming events cast their shadows before."—*Campbell*.
6. "Thus did the long, sad years glide on, and in seasons and places  
Divers and distant far was seen the wandering maiden."—*Longfellow*.
7. "Or the least little delicate aquiline curve in a sensitive nose,  
From which I escaped heart-free, with the least little touch of  
spleen."—*Tennyson*.
8. "Drink to me only with thine eyes,  
And I will pledge with mine."—*Ben Jonson*.
9. "'Tis a sight to engage me, if anything can,  
To muse on the perishing pleasures of man."—*Cowper*.
10. "His zeal to heaven made him his prince despise,  
And load his person with indignities."—*Dryden*.
11. "Of Gothic structure was the northern side,  
O'erwrought with ornaments of barbarous pride."—*Pope*.
12. "Warriors or chiefs, should the shaft or the sword  
Pierce me in leading the host of the Lord."—*Byron*.
13. "Bird of the wilderness,  
Blithesome and cumberless,  
Light be thy matin o'er moorland and lea."—*Hogg*.
14. "Lifted up so high,  
I disdained subjection, and thought one step higher  
Would set me highest."—*Milton*.
15. "Art thou a lover of song? Would'st fain have an utterance  
found it,  
True to the ancient flow, true to the tones of the heart?"—  
*Whewell (Trans. of Schiller.)*

16. "And the wild marsh-marigold shines like fire in swamps and hollows gray,  
And I'm to be Queen o' the May, mother ; I'm to be Queen o' the May."—*Tennyson*.

17. "East and west, and south and north, the messengers ride fast,  
And tower, and town, and cottage, have heard the trumpet's blast."—*Macaulay*.

18. "Crabbed age and youth  
Cannot live together ;  
Youth is full of pleasure,  
Age is full of care."—*Shakespeare*.

19. "I come from haunts of coot and hern,  
I make a sudden sally,  
And sparkle out among the fern,  
To bicker down a valley."—*Tennyson*.

20. "Is this a fast, to keep  
Thy larder lean  
And clean  
From fat of meats and sheep ?"—*Herrick*.

21. "And storied windows richly dight,  
Casting a dim religious light :  
There let the pealing organ blow  
To the full-voiced quire below."—*Milton*.

22. "By rock, by oak, by hawthorn tree,  
Troop after troop are disappearing ;  
Troop after troop their banners rearing,  
Upon the eastern bank you see."—*Scott*.

23. "Take her up tenderly,  
Lift her with care ;  
Fashioned so slenderly,  
Young and so fair."—*Hood*.

24. "Take back the virgin page,  
White and unwritten still ;  
Some hand, more calm and sago,  
The leaf must fill."—*Moore*.

25. "And a deer came down the pathway.  
Flecked with leafy light and shadow ;  
And his heart within him fluttered,  
Trembled like the leaves above him."—*Longfellow*.

26. "Wide o'er the foaming billows  
She cast a wistful look ;  
Her head was crowned with willows,  
That trembled o'er the brook."—*Gay*.

27. "Most potent, grave, and reverend seigniors,  
 My very noble and approved good masters,  
 That I have taken away this old man's daughter,  
 It is most true ; true I have married her :  
 The very head and front of my offending  
 Hath this extent, no more."—*Shakespeare*.

28. "The lion would not leave her desolate,  
 But with her went along as a strong guard  
 Of her chaste person, and a faithful mate  
 Of her sad troubles and misfortunes hard ;  
 Still, when she slept, he kept both watch and ward ;  
 And when she waked, he waited diligent,  
 With humble service to her will prepared :  
 From her fair eyes he took commandement,  
 And ever by her looks conceived her intent."—*Spenser*.

#### Chapter IV.—Narrative in Verse.

**130.** Before applying the preceding principles to original poetical composition, useful materials for versification may be found in prose tales and fables, in versifying passages of Scripture, and in translations from foreign or classical poets.

**131.** In versifying tales or incidents, the most detailed accounts in prose should be consulted as the sources of information. The selection of a particular measure must be regulated by the character of the subject. Generally, however, the Romantic measure—Iambic Tetrameter, or Tetrameter and Trimeter combined, will be found the most suitable, as well as the most easily managed. The following may serve as examples. Both the prose and the metrical version of the first are from Scott :—

##### 1. DEATH OF DE BOHUN, BEFORE BANNOCKBURN.

*In Prose.*

"The van of the English army now came in sight, and a number of their bravest knights drew near to see what the Scots were doing. They saw King Robert dressed in his armour, and distinguished by a gold crown, which he wore over his helmet. He was not mounted on his great war-horse, because he did not expect to fight that evening. But he rode on a little pony up and down the ranks of his army, putting his men in order, and carried in his hand a sort of battle-axe made of steel. When the King saw the English horsemen draw near, he

advanced a little before his own men, that he might look at them more nearly.

“ There was a knight among the English, called Sir Henry de Bohun, who thought this would be a good opportunity to gain great fame to himself, and put an end to the war, by killing King Robert. The King being poorly mounted, and having no lance, Bohun galloped on him suddenly and furiously, thinking, with his long spear, and his tall, powerful horse, easily to bear him down to the ground. King Robert saw him, and permitted him to come very near, then suddenly turned his pony a little to one side, so that Sir Henry missed him with the lance-point, and was in the act of being carried past him by the career of his horse. But as he passed, King Robert rose up in his stirrups, and struck Sir Henry on the head with his battle-axe so terrible a blow, that it broke to pieces his iron helmet as if it had been a nut-shell, and hurled him from his saddle. He was dead before he reached the ground. This gallant action was blamed by the Scottish leaders, who thought Bruce ought not to have exposed himself to so much danger when the safety of the whole army depended on him. The King only kept looking at his weapon, which was injured by the force of the blow, and said, ‘ I have broken my good battle-axe.’ ”

*In Verse.*

“ Here must they pause ; for, in advance  
 As far as one might pitch a lance,  
 The Monarch rode along the van,  
 The foe’s approaching force to scan,  
 His line to marshal and to range,  
 And ranks to square, and fronts to change.  
 Alone he rode—from head to heel  
 Sheathed in his ready arms of steel ;  
 Nor mounted yet on war-horse wight,  
 But, till more near the shock of fight,  
 Reining a palfrey low and light.  
 A diadem of gold was set  
 Above his bright steel bassinet,  
 And clasp’d within its glittering twine  
 Was seen the glove of Argentine ;  
 Truncheon or leading staff he lacks,  
 Bearing, instead, a battle-axe.  
 He ranged his soldiers for the fight,  
 Accoutred thus, in open sight  
 Of either host.—Three bowshots far,  
 Paused the deep front of England’s war,  
 And rested on their arms awhile,  
 To close and rank their warlike file,  
 And hold high council, if that night  
 Should view the strife, or dawning light.

“ O gay, yet fearful to behold,  
 Flashing with steel and rough with gold,  
 And bristled o'er with bills and spears,  
 With plumes and pennons waving fair,  
 Was that bright battle-front ! for there  
 Rode England's King and peers :  
 And who, that saw that monarch ride,  
 His kingdom battled by his side,  
 Could then his direful doom foretell !—  
 Fair was his seat in knightly selle,  
 And in his sprightly eye was set  
 Some spark of the Plantagenet.  
 Though light and wandering was his glance,  
 It flash'd at sight of shield and lance.  
 ‘ Know'st thou,’ he said, “ De Argentine,  
 Yon knight who marshals thus their line ?”—  
 “ The tokens on his helmet tell  
 The Bruce, my Liege : I know him well.”—  
 “ And shall the audacious traitor brave  
 The presence where our banners wave ?”—  
 “ So please my Liege,” said Argentine,  
 “ Were he but horsed on steed like mine,  
 To give him fair and knightly chance,  
 I would adventure forth my lance.”—  
 “ In battle-day,” the King replied,  
 “ Nice tourney rules are set aside.  
 —Still must the rebel dare our wrath ?  
 Set on him—sweep him from our path !”  
 And, at King Edward's signal, soon  
 Dash'd from the ranks Sir Henry Boune.

“ Of Hereford's high blood he came,  
 A race renown'd for knightly fame.  
 He burn'd before his Monarch's eye  
 To do some deed of chivalry.  
 He spurr'd his steed, he couch'd his lance,  
 And darted on the Bruce at once.  
 —As motionless as rocks, that bide  
 The wrath of the advancing tide,  
 The Bruce stood fast.—Each breast beat high,  
 And dazzled was each gazing eye—  
 The heart had hardly time to think,  
 The eyelid scarce had time to wink,  
 While on the King, like flash of flame,  
 Spurr'd to full speed the war-horse came !  
 The partridge may the falcon mock,  
 If that slight palfrey stand the shock—

But, swerving from the knight's career,  
 Just as they met, Bruce shunn'd the spear.  
 Onward the baffled warrior bore  
 His course—but soon his course was o'er!—  
 High in his stirrups stood the King,  
 And gave his battle-axe the swing.  
 Right on De Boune, the whiles he pass'd,  
 Fell that stern dint—the first—the last!—  
 Such strength upon the blow was put,  
 The helmet crash'd like hazel-nut;  
 The axe-shaft, with its brazen clasp,  
 Was shiver'd to the gauntlet grasp.  
 Springs from the blow the startled horse,  
 Drops to the plain the lifeless corse;  
 —First of that fatal field, how soon,  
 How sudden, fell the fierce De Boune!"

## 2. HOW HORATIUS KEPT THE BRIDGE.

*In Prose.*

"The Sublician Bridge well nigh afforded a passage to the enemy, had there not been one man, Horatius Cocles (that defence the fortune of Rome had on that day), who, happening to be posted on guard at the bridge, when he saw the Janiculum taken by a sudden assault, and that the enemy were pouring down from thence in full speed, and that his own party, in terror and confusion, were abandoning their arms and ranks, laying hold of them one by one, standing in their way and appealing to the faith of gods and men, he declared, 'That their flight could avail them nothing if they deserted their post; if they passed the bridge and left it behind them, there would soon be more of the enemy in the Palatium and Capitol, than in the Janiculum; for that reason he advised and charged them to demolish the bridge by the sword, by fire, or by any means whatever; that he would stand the shock of the enemy as far as could be done by one man.' He then advances to the first entrance of the bridge, and being easily distinguished among those who shewed their backs in retreating from the fight, facing about to engage the foe hand to hand, by his surprising bravery he terrified the enemy. Two, indeed, a sense of shame kept with him, Spurius Lartius, and T. Herminius, men eminent for their birth, and renowned for their gallant exploits. With them he for a short time stood the first storm of the danger and the severest brunt of the battle. But as they who demolished the bridge called upon them to retire, he obliged them also to withdraw to a place of safety on a small portion of the bridge still left. Then casting his stern eyes round all the officers of the Etrurians in a threatening manner, he sometimes challenged them singly, sometimes reproached them all; 'the slaves of haughty tyrants, who, regardless of their own freedom, came to oppress the liberty of others.' They

hesitated for a considerable time, looking round, one at the other, to commence the fight ; shame then put the army in motion, and a shout being raised, they hurl their weapons from all sides on their single adversary ; and when they all stuck in the shield held before him, and he with no less obstinacy kept possession of the bridge with firm step, they now endeavoured to thrust him down from it by one push, when at once the crash of the falling bridge, at the same time a shout of the Romans raised for joy at having completed their purpose, checked their ardour with sudden panic. Then Cocles says : ' Holy Father Tiberinus, I pray that thou wouldest receive these arms, and this thy soldier in thy propitious stream.' Armed as he was, he leaped into the Tiber, and amid showers of darts hurled on him, swam across safe to his party, having dared an act which is likely to obtain more fame than credit with posterity. The State was grateful towards such valour ; a statue was erected to him in the Comitium, and as much land was given to him as he ploughed around in one day. The zeal of private individuals, also, was conspicuous amongst the public honours. For, amid the great scarcity, each person contributed something to him according to his supply at home, depriving himself of his own support."—*Livy*, II. 10.

*In verse.*

" But the Consul's brow was sad,  
 And the Consul's speech was low,  
 And darkly looked he at the wall,  
 And darkly at the foe.  
 ' Their van will be upon us  
 Before the bridge goes down :  
 And if they once may win the bridge,  
 What hope to save the town ? '

" Then out spake brave Horatius,  
 The Captain of the Gate :  
 ' To every man upon this earth  
 Death cometh soon or late.  
 And how can man die better  
 Than facing fearful odds,  
 For the ashes of his fathers,  
 And the temples of his Gods ?

" Hew down the bridge, Sir Consul,  
 With all the speed ye may ;  
 I, with two more to help me,  
 Will hold the foe in play.  
 In yon strait path a thousand  
 May well be stopped by three.  
 Now who will stand on either hand,  
 And keep the bridge with me ?

“ Then out spake Spurius Lartius ;  
 A Ramnian proud was he :  
 ‘ Lo, I will stand at thy right hand,  
 And keep the bridge with thee.’  
 And out spake strong Herminius ;  
 Of Titian blood was he :  
 ‘ I will abide on thy left side,  
 And keep the bridge with thee.’  
 “ ‘ Horatius,’ quoth the Consul,  
 ‘ As thou sayest, so let it be.’  
 And straight against that great array  
 Forth went the dauntless Three.  
 For Romans in Rome’s quarrel  
 Spared neither land nor gold,  
 Nor son nor wife, nor limb nor life,  
 In the brave days of old.

“ Now while the three were tightening  
 Their harness on their backs,  
 The Consul was the foremost man  
 To take in hand an axe :  
 And Fathers mixed with Commons  
 Seized hatchet, bar, and crow,  
 And smote upon the planks above,  
 And loosed the props below.

“ Meanwhile the Tuscan army,  
 Right glorious to behold,  
 Came flashing back the noonday light,  
 Rank behind rank, like surges bright  
 Of a broad sea of gold.  
 Four hundred trumpets sounded  
 A peal of warlike glee,  
 As that great host, with measured tread,  
 And spears advanced, and ensigns spread,  
 Rolled slowly towards the bridge’s head,  
 Where stood the dauntless Three.

“ The Three stood calm and silent,  
 And looked upon the foes,  
 And a great shout of laughter  
 From all the vanguard rose :  
 And forth three chiefs came spurring  
 Before that deep array ;  
 To earth they sprang, their swords they drew,  
 And lifted high their shields, and flew  
 To win the narrow way ;

“ Then Oenus of Falerii  
 Rushed on the Roman Three :  
 And Lausulus of Urgo,  
 The rover of the sea ;  
 And Aruns of Volsinium,  
 Who slew the great wild boar,  
 The great wild boar that had his den  
 Amidst the reeds of Cosa’s fen,  
 And wasted fields, and slaughtered men,  
 Along Albinia’s shore.

“ Herminius smote down Aruns :  
 Lartius laid Oenus low :  
 Right to the heart of Lausulus  
 Horatius sent a blow.  
 ‘ Lie there,’ he cried, ‘ fell pirate !  
 No more, aghast and pale,  
 From Ostia’s walls the crowd shall mark  
 The track of thy destroying bark.  
 No more Campania’s hinds shall fly  
 To woods and caverns when they spy  
 Thy thrice accursed sail.’

“ But meanwhile axe and lever  
 Have manfully been plied ;  
 And now the bridge hangs tottering  
 Above the boiling tide.  
 ‘ Come back, come back, Horatius !  
 Loud cried the Fathers all.  
 ‘ Back, Lartius ! back, Herminius !  
 Back, ere the ruin fall ! ’

“ Back darted Spurius Lartius ;  
 Herminius darted back :  
 And, as they passed, beneath their feet  
 They felt the timbers crack.  
 But when they turned their faces,  
 And on the farther shore  
 Saw brave Horatius stand alone,  
 They would have crossed once more.

“ But with a crash like thunder  
 Fell every loosened beam,  
 And, like a dam, the mighty wreck  
 Lay right athwart the stream :  
 And a long shout of triumph  
 Rose from the walls of Rome,  
 As to the highest turret-tops  
 Was splashed the yellow foam.

“Alone stood brave Horatius,  
 But constant still in mind ;  
 Thrice thirty thousand foes before,  
 And the broad flood behind.  
 ‘Down with him !’ cried false Sextus,  
 With a smile on his pale face.  
 ‘Now yield thee,’ cried Lars Porsena,  
 ‘Now yield thee to our grace.’

“Round turned he, as not deigning  
 Those craven ranks to see ;  
 Nought spake he to Lars Porsena,  
 To Sextus nought spake he ;  
 But he saw on Palatinus  
 The white porch of his home ;  
 And he spake to the noble river  
 That rolls by the towers of Rome.

“‘Oh, Tiber ! father Tiber !  
 To whom the Romans pray,  
 A Roman’s life, a Roman’s arms,  
 Take thou in charge this day !’  
 So he spake, and speaking sheathed  
 The good sword by his side,  
 And with his harness on his back,  
 Plunged headlong in the tide.

“No sound of joy or sorrow  
 Was heard from either bank ;  
 But friends and foes in dumb surprise,  
 With parted lips and straining eyes,  
 Stood gazing where he sank ;  
 And when above the surges  
 They saw his crest appear,  
 All Rome sent forth a rapturous cry,  
 And even the ranks of Tuscany  
 Could scarce forbear to cheer.

“And now he feels the bottom ;  
 Now on dry earth he stands ;  
 Now round him throng the Fathers  
 To press his gory hands ;  
 And now, with shouts and clapping,  
 And noise of weeping loud,  
 He enters through the River-Gate,  
 Borne by the joyous crowd.

“ They gave him of the corn land,  
 That was of public right,  
 As much as two strong oxen  
 Could plough from morn till night;  
 And they made a molten image,  
 And set it up on high,  
 And there it stands unto this day  
 To witness if I lie.

“ It stands in the Comitium,  
 Plain for all folk to see;  
 Horatius in his harness,  
 Halting upon one knee:  
 And underneath is written,  
 In letters all of gold,  
 How valiantly he kept the bridge  
 In the brave days of old.”—*Macaulay's Horatius.*

### Exercise 35.

*Subjects for Narrative in verse:—*

#### A.

1. Death of Boadicea (A.D. 61).
2. The Bloody Banquet (450).
3. The Battle of Camlin (542).
4. The Saxon Slaves in Rome (597).
5. King Edwin's Dream (ab. 600).
6. The White Horse [Ethandūn] (878).
7. Canute and Ironside (1016).
8. Death of Hardrada (1066).
9. Hereward the Saxon (1071).
10. Death of Rufus (1100).
11. Death of à Becket (1170).
12. The Siege of A sealon (1191).
13. The Burgesses of Calais (1346).
14. The Siege of Orleans (1429).
15. The Death of Lord Lovel (1487).

&c., &c., &c.

#### B.

1. The Death of Sir Giles d'Argentine (1314).
2. The Barns of Ayr (1296).
3. Black Agnes of Dunbar (1338).
4. Clan Chattan and Clan Kay (1392).
5. The Battle of Verneuil (1424).
6. The Stirling Tournament (1449).

7. The King's Hunting in Athole (1533).
8. The Rescue of Kinmont Willie (1596).
9. The Story of Allan-a-Sop (1605) ?
10. Entrance of Prince Charles into Edinburgh (1745).

### C.

1. The Horatii and the Curiatii.
2. Damon and Pythias.
3. Dionysius and Damocles.
4. Tarquin and the Sybil.
5. The Story of Coriolanus.
6. Virginia.
7. Androcles and the Lion.
8. The Schoolmaster of Falerii.
9. The Leap of Curtius.
10. The Slaughter in the Forum (B.C. 390).
11. Thermopylæ.
12. Hector and Achilles.
13. Pygmalion and the Statue.
14. Æneas and Anchises.
15. The Gordian Knot.
16. Cincinnatus Returning to the Plough.

&c., &c., &c.

132. For Scriptural subjects, a graver measure, as blank verse, may be selected. Such subjects may either be treated as Narratives, or made the basis of Reflections.

### 1. NARRATIVE.—BLIND BARTIMEUS.

#### *In Prose.*

“ And as he (Jesus) went out of Jericho with his disciples, and a great number of people, blind Bartimeus, the son of Timeus, sat by the highway side begging. And when he heard that it was Jesus of Nazareth, he began to cry out, and say, Jesus, thou Son of David, have mercy on me. And many charged him that he should hold his peace: but he cried the more a great deal, Thou Son of David, have mercy on me. And Jesus stood still, and commanded him to be called. And they call the blind man, saying unto him, Be of good comfort, rise; he calleth thee. And he, casting away his garment, rose, and came to Jesus. And Jesus answered and said unto him, What wilt thou that I should do unto thee? The blind man said unto him, Lord, that I might receive my sight. And Jesus said unto him, Go thy way; thy faith hath made thee whole. And immediately he received his sight, and followed Jesus in the way.”—MARK x. 46–52.

*In Verse.*

“ Blind, poor, and helpless, Bartimeus sate,  
 Listening the foot of the wayfaring man,  
 Still hoping that the next, and still the next,  
 Would put an alms into his trembling hand.  
 He thinks he hears the coming breeze faint rustle  
 Among the sycamores ; it is the tread  
 Of thousand steps ; it is the hum of tongues  
 Innumerable. But when the sightless man  
 Heard that the Nazarene was passing by,  
 He cried and said, ‘ Jesus, thou Son of David,  
 Have mercy on me ! ’ and, when rebuked,  
 He cried the more, ‘ Have mercy upon me ! ’  
 ‘ Thy faith hath made thee whole ; ’ so Jesus spake—  
 And straight the blind beheld the face of God.”—*Grahame.*

Another version :—

“ Blind Bartimeus at the gates  
 Of Jericho in darkness waits :  
 He hears the crowd ;—he hears a breath  
 Say, ‘ It is Christ of Nazareth ! ’  
 And calls, in tones of agony,  
 ‘ Ιησοῦ, ἐλέησόν με ! ’

The thronging multitudes increase ;  
 Blind Bartimeus, hold thy peace !  
 But still, above the noisy crowd,  
 The beggar’s cry is shrill and loud ;  
 Until they say, ‘ He calleth thee ! ’  
 Θάρσει, ἔγειραι, φωνεῖ σε !

Then saith the Christ, as silent stands  
 The crowd, ‘ What wilt thou at my hands ? ’  
 And he replies, ‘ O give me light ! ’  
 Rabbi, restore the blind man’s sight ! ’  
 And Jesus answers, “ Υπάγε .  
 ‘ Η πίστις σου σέσωκέ σε ! ’

Ye that have eyes, yet cannot see,  
 In darkness and in misery,  
 Recall those mighty Voices Three,  
 ‘ Ιησοῦ, ἐλέησόν με ! ’  
 Θάρσει, ἔγειραι, ὑπάγε !  
 ‘ Η πίστις σου σέσωκέ σε ! ’”—*Longfellow.*

## Exercise 36.

*Subjects for Scriptural Narrative Poems:—*

1. The Finding of Moses.
2. Jephthah's Vow.
3. Saul and David.
4. Elijah fed by Ravens.
5. The Annunciation.
6. Little Children brought to Jesus.
7. Jesus Calms the Tempest.
8. The Dumb Cured.
9. Paul's Shipwreck.
10. Paul on Mars Hill, &c., &c.

**133. 2. NARRATIVE (WITH REFLECTION).—WISDOM.**

*In Prose.*

“The Lord possessed me in the beginning of his way, before his works of old. I was set up from everlasting, from the beginning, or ever the earth was. When there were no depths, I was brought forth ; when there were no fountains abounding with water. Before the mountains were settled, before the hills was I brought forth : while as yet he had not made the earth, nor the fields, nor the highest part of the dust of the world. When he prepared the heavens, I was there : when he set a compass upon the face of the depth : when he established the clouds above : when he strengthened the fountains of the deep : when he gave to the sea his decree, that the waters should not pass his commandment : when he appointed the foundations of the earth : then I was by him, as one brought up with him : and I was daily his delight, rejoicing always before him ; rejoicing in the habitable part of his earth ; and my delights were with the sons of men.”—PROV. viii. 22–31.

*In Verse.*

“Ere God had built the mountains,  
Or raised the fruitful hills ;  
Before he filled the fountains  
That feed the running rills ;  
In me, from everlasting,  
The wonderful I AM  
Found pleasures never wasting,  
And Wisdom is my name.

When, like a tent to dwell in,  
He spread the skies abroad,  
And swathed about the swelling  
Of ocean's mighty flood ;

He wrought by weight and measure,  
 And I was with him then :  
 Myself the Father's pleasure,  
 And mine the sons of men.

Thus Wisdom's words discover  
 Thy glory and thy grace,  
 Thou everlasting lover  
 Of our unworthy race !  
 Thy gracious eye surveyed us  
 Ere stars were seen above ;  
 In wisdom thou hast made us,  
 And died for us in love.

And couldst thou be delighted  
 With creatures such as we,  
 Who, when we saw thee, slighted,  
 And nailed thee to a tree ?  
 Unfathomable wonder,  
 And mystery divine !  
 The voice that speaks in thunder,  
 Says, 'Sinner, I am thine !' ”—*Cowper.*

### Exercise 87.

#### *Subjects for Narrative Scriptural Poems (with Reflection).*

1. Enoch walked with God.—Gen. v. 21-24.
2. God's Bow in the Cloud.—Gen. ix. 8-17.
3. The Destruction of Sodom.—Gen. xviii. xix.
4. God did tempt Abraham.—Gen. xxii. 1-14.
5. The Lord gave, and the Lord hath taken away.—Job i. 21.
6. And Esau fell on his neck and kissed him, and they wept.—Gen. xxxii. xxxiii.
7. Death of the First-born.—Exod. xi. xii.
8. And the Children of Israel wept for Moses.—Deut. xxxiv.
9. Entreat me not to leave thee.—Ruth i.
10. The Death of Samson.—Judges xvi. 21-31.
11. How are the Mighty fallen.—2 Sam. i. 17-27.
12. The Conclusion of the whole matter.—Eccl. xii.
13. The Chariot of Israel.—1 Kings ii. 1-12.
14. The Man of Sorrows.—Isa. liii.
15. Our Father.—Matt. vi. 9-13.
16. Not dead, but sleepeth.—Matt. ix. 18-26.
17. I will give you rest.—Matt. xi. 28-30.
18. Thy will be done.—Matt. xxvi. 38-42.
19. Eli, Eli, Lama Sabachthani.—Matt. xxvii. 45-53.

20. Kneeled down on the shore and prayed.—Acts xxi. 5.  
 21. And the Books were opened.—Rev. xx. 12-15.  
 22. They shall see his face.—Rev. xxii. 1-7.  
 &c. &c. &c.

**134.** Before writing a Fable in verse, the incidents to be introduced should be set down in their order, thus:—

**THE SHEEP-DOG AND THE WOLF.**

*In Prose.*

There was once a ravenous wolf that spent the night in making raids upon the flocks, and the day in regaling himself with his stolen booty. Neither the traps nor dogs could capture him, and the shepherds despaired of preventing his attacks. One day, however, Lightfoot (the dog), in ranging over the forest, came upon the retreat of the wolf, and proposed to reason the matter with him.

“How,” asked the dog, “can one of your intrepid mind be guilty of attacking these defenceless lambs? the boar and the lion are your proper prey. Be brave, and feed upon such noble food; but let your great soul melt with generous pity towards these harmless creatures.”

“Friend,” replied the wolf, “you must weigh the matter thus: We are by nature beasts of prey, and when hungry, must eat. But it is just so with men. Go home, then, and make the same appeal to your master that you have made to me; for men eat sheep by thousands, we only now and then. Be sure the sheep fare much worse with their pretended friends than with their open enemies.”

*In Verse.*

“A wolf with hunger fierce and bold,  
 Ravaged the plains and thinn'd the fold;  
 Deep in the wood secure he lay,  
 The thefts of night regaled the day.  
 In vain the shepherd's wakeful care  
 Had spread the toils, and watched the snare:  
 In vain the dog pursued his pace,  
 The fleeter robber mocked the chase.  
 As Lightfoot ranged the forest round,  
 By chance his foe's retreat he found.  
 ‘Let us awhile the war suspend,  
 And reason as from friend to friend.’  
 ‘A truce!’ replies the wolf. ‘Tis done—  
 The dog the parley thus begun:  
 ‘How can that strong, intrepid mind  
 Attack a weak defenceless kind!  
 Those jaws should prey on nobler food,  
 And drink the boar's and lion's blood:

Great souls with generous pity melt,  
Which cowards tyrants never felt.  
How harmless is our fleecy care !  
Be brave, and let thy mercy spare.'

'Friend,' says the wolf, 'the matter weigh ;  
Nature designed us beasts of prey ;  
As such when hunger finds a treat,  
'Tis necessary wolves should eat.  
If mindful of the bleating weal,  
Thy bosom burn with real zeal ;  
Hence, and thy tyrant lord beseech,  
To him repeat the moving speech :  
A wolf eats sheep but now and then,  
Ten thousand are devoured by men.  
An open foe may prove a curse,  
But a pretended friend is worse.' —*Gay.*

### Exercise 38.

#### *Subjects for Fables in Verse.*

1. The Lion, the Fox, and the Geese.
2. The Hare and many Friends.
3. The Elephant and the Bookseller.
4. The Fox and the Crow.
5. The Frog and the Ox.
6. The Town Mouse and the Country Mouse.
7. The Wolf and the Crane.
8. The Wind and the Sun.
9. The Fox without a Tail.
10. The Three Bears.
11. The Seven Crows.\*
12. The Gold Children.\*

&c.      &c.      &c.

### Chapter V.—Translation.

**135.** In translating in verse from a foreign language, the following directions should be followed :—

I. Write out a literal prose translation of the passage, and

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\* From Grimm's "Household Stories," which contains some hundreds of Fables, Legends, and Fairy Tales, forming excellent subjects for Versification. Hans Christian Andersen's "Danish Fairy Legends and Tales," contains abundance of similar material.

endeavour to grasp the author's spirit, as well as his meaning.

II. Try to preserve the same order of ideas as in the original.

III. Keep the translation as nearly literal as possible.

IV. Make the measure correspond to that of the original poem in spirit, rather than in form.

## 136.

Example.—*Ad Pyrrham.*

“ Quis multa gracilis te puer in rosa  
 Perfusus liquidis urget odoribus  
 Grato, Pyrrha, sub antro ?  
 Cui flavam religas comam,  
 Simplex munditiis ? Heu quoties fidem  
 Mutatosque deos flebit, et aspera  
 Nigris aequora ventos  
 Emirabitur insolens,  
 Qui nunc te fruitur credulus aurea ;  
 Qui semper vacuam, semper amabilem  
 Sperat, nescius auræ  
 Fallacis. Miseri quibus  
 Intentata nites ! Me tabula sacer  
 Votiva paries indicat uvida  
 Suspendisse potenti

Vestimenta maris deo.”—*Horace, Book I. 5.*

*Translation.*

“ What slender youth, bedewed with liquid odours,  
 Courts thee on roses in some pleasant cave,  
 Pyrrha ? For whom bindst thou  
 In wreaths thy golden hair,  
 Plain in thy neatness ? Oh how oft shall he  
 On faith and changed gods complain, and seas  
 Rough with black winds and storms  
 Unwonted shall admire !—  
 Who now enjoys thee,—credulous,—all gold,  
 Who, always vacant, always amiable,  
 Hopes thee, of flattering gales  
 Unmindful. Hapless they,  
 To whom thou untried seem'st fair ! me in my vow'd  
 Picture the sacred wall declares to have hung  
 My dank and dropping weeds  
 To the stern god of the sea.”—*Milton.*

## Exercise 39.

*Subjects for Translation in Verse:—*

**A.**

1. CANIS PER FLUVIUM CARNEM FERENS.

Amittit merito proprium qui alienum adpetit.  
 Canis per flumen carnem dum ferret natans,  
 Lympharum in speculo vidit simulacrum suum,  
 Aliamque prædam ab alio ferrier putans  
 Eripere voluit: verum decepta aviditas,  
 Et quem tenebat ore dimisit cibum,  
 Nec quem petebat potuit dente attingere.—*Phædrus*, I. 4.

2. AUREA ÆTAS.

“Aurea prima sata est aetas, quae vindice nullo,  
 Sponte sua, sine lege fidem rectumque colebat  
 Poena metusque aberant; nec verba minacia fixo  
 Aere legebantur, nec supplex turba timebat  
 Judicis ora sui; sed erant sine judice tuti.  
 Nondum caesa suis, peregrinum ut viseret orbem,  
 Montibus in liquidas pinus descenderat undas;  
 Nullaque mortales praeter sua litora norant.  
 Nondum praecipites cingebant oppida fossae:  
 Non tuba directi, non aeris cornua flexi,  
 Non galeae, non ensis erant: sine militis usu  
 Mollia securae peragebant otia gentes.  
 Ipsa quoque immunis rastroque intacta, nec ullis  
 Saucia vomeribus, per se dabat omnia tellus:  
 Contentique cibis nullo cogente creatis,  
 Arbuteos fetus montanaque fraga legebant,  
 Cornaque et in duris haerentia mora rubetis,  
 Et quae deciderant patula Jovis arbore glandes.  
 Ver erat aeternum; placidique tepentibus auris  
 Mulcebant zephyri natos sine semine flores.  
 Mox etiam fruges tellus inarata ferebat,  
 Nec renovatus ager gravidis canebat aristis:  
 Flumina jam lactis, jam flumina nectaris ibant,  
 Flavaque de viridi stillabant ilice mella.”—

*Ovid, Metam.* I. 89-112.

3. ROMULUS ET REMUS.

“Silvia Vestalis coelestia semina partu  
 Ediderat, patruo regna tenente suo.  
 Is jubet auferri parvos et in amne necari.  
 Quid facis? ex istis Romulus alter erit!  
 Jussa recusantes peragunt lacrimosa ministri,  
 Flent tamen, et geminos in loca jussa ferunt.

Albula, quem Tiberim mersus Tiberinus in undis  
     Reddedit, hibernis forte tumebat aquis.  
 Hic, ubi nunc fora sunt, lintres errare videres,  
     Quaque jacent valles, Maxime Circe, tuae.  
 Huc ubi venerunt,—neque enim procedere possunt  
     Longius—ex illis unus et alter ait:  
 ‘At quam sunt similes! at quam formosus uterque!  
     Plus tamen ex illis iste vigoris habet.  
 Si genus arguitur vultu, nisi fallit imago,  
     Nescio quem vobis suspicere esse deum’—  
 ‘At si quis vestrae deus esset originis auctor  
     In tam praecepiti tempore ferret opem.  
 Ferret opem certe, si non ope mater egeret,  
     Quae facta est uno mater et orba die.  
 Nata simul, moritura simul, simul ite sub undas  
     Corpora!’ Desierat, depositque sinu.  
 Vagierunt ambo pariter; sensisse putas.  
     Hi redeunt udis in sua tecta genis.  
 Sustinet impositos summa cavus alveus unda.  
     Heu, quantum fati parva tabella tulit!  
 Alveus in limo silvis appulsus opacis  
     Paulatim fluvio deficiente sedet.  
 Arbor erat. Remanent vestigia: quaeque vocatur  
     Rumina nunc ficus, Romula ficus erat.  
 Venit ad expositos—mirum!—lupa feta gemellos.  
     Quis credat pueris non nocuisse feram?  
 Non nocuisse parum est; prodest quoque. Quos lupa nutrit,  
     Perdere cognatae sustinuere manus!  
 Constitit, et cauda teneris blanditur alumnis,  
     Et fingit lingua corpora bina sua.  
 Marte satos scires: timor abfuit; ubera ducunt,  
     Nec sibi promissi lactis aluntur ope.  
 Illa loco nomen fecit: locus ipse Lupercis.  
     Magna dati nutrix praemia lactis habet.”—  
*Ovid, Fasti, II. 383—423.*

#### 4. ÆNEAS PRECATUR.

“Atque haec ipse suo tristi cum corde volutat,  
     Adspectans sylvam immensam, et sic forte precatur.  
 ‘Si nunc se nobis ille aureus arbore ramus  
     Ostendat nemore in tanto: quando omnia vere  
     Heu nimium de te vates, Misene, locuta est.’  
 Vix ea fatus erat, geminae quum forte columbae  
     Ipsa sub ora viri coelo venere volantes,  
     Et viridi sedere solo. Tum maximus heros  
     Maternas agnoscit aves, laetusque precatur:

‘ Este duces, O, si qua via est, cursumque per auras  
 Dirigite in lucos, ubi pinguem dives opacat  
 Ramus humum. Tuque, o, dubiis ne defice rebus.  
 Diva parens! Sic effatus vestigia pressit,  
 Observans, quae signa ferant, quo tendere pergent.  
 Pascentes illae tantum prodire volando,  
 Quantum acie possent oculi servare sequentum.  
 Inde ubi venere ad fauces graveolentis Averni,  
 Tollunt se celeres, liquidumque per aëra lapsae  
 Sedibus optatis gemina super arbore sidunt,  
 Discolor unde auri per ramos aura refusit.  
 Quale solet silvis brumali frigore viscum  
 Fronde virere nova, quod non sua seminat arbos,  
 Et croceo fetu teretes circumdare truncos:  
 Talis erat species auri frondentis opaca  
 Illice, sic leni crepitabat bractea vento.  
 Corripit Aeneas extemplo, avidusque refringit  
 Cunctantem, et vatis portat sub tecta Sibyllae.’—

*Virgil, Aeneid, VI. 185-211.*

### 5. AD LEUCONOEN.

Tu ne quaeasieris (scire nefas), quem mihi, quem tibi  
 Finem di dederint, Leuconœ, nec Babylonios  
 Tentaris numeros. Ut melius, quidquid erit, pati!  
 Seu plures hiemes seu tribuit Jupiter ultimam,  
 Quae nunc oppositis debilitat pumicibus mare  
 Tyrrhenum. Sapias, vina lique, et spatio brevi  
 Spem longam reseces. Dum loquimur, fugerit invida  
 Aetas: carpe diem, quam minimum credula postero.—

*Horace, Car. I. 11.*

### 6. AD VIRGILIJUM.

“ Quis desiderio sit pudor aut modus  
 Tam cari capit is? Praecipe lugubres  
 Cantus, Melpomene, cui liquidam pater  
 Vocem cum cithara dedit.

Ergo Quintilium perpetuus sopor  
 Urget? cui Pudor et, Justitiae soror,  
 Incorrupta Fides, nudaque Veritas  
 Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,  
 Nulli flebilior quam tibi, Virgili.  
 Tu frustra pius heu non ita creditum  
 Poscis Quintilium deos.

Quod si Threicio blandius Orpheo

Auditam moderere arboribus fidem,  
 Non vanae redeat sanguis imagini,  
 Quam virga semel horrida,  
 Non lenis precibus fata recludere,  
 Nigro compulerit Mercurius gregi.  
 Durum : sed levius fit patientia,  
 Quidquid corrigere est nefas.”—*Horace, Car. I. 24.*

#### 7. AD L. LICINIUM.

“Rectius vives, Licini, neque altum  
 Semper urgendo neque, dum procellas  
 Cautus horrescis, nimium premendo  
 Litus iniquum.

Auream quisquis mediocritatem  
 Diligit, tutus caret obsoleti  
 Sordibus tecti, caret invidenda  
 Sobrius aula.

Saevius ventis agitatur ingens  
 Pinus, et celsae graviore casu  
 Decidunt turres feriuntque summos  
 Fulgura montes.

Sperat infestis, metuit secundis  
 Alteram sortem bene praeparatum  
 Pectus. Informes hiemes reducit  
 Jupiter, idem

Summovet. Non, si male nunc, et olim  
 Sic erit. Quondam citharâ tacentem  
 Suscitat Musam neque semper arcum  
 Tendit Apollo.

Rebus angustis animosus atque  
 Fortis appare; sapienter idem  
 Contrahes vento nimium secundo  
 Turgida vela.”—*Horace, Car. II. 10.*

#### 8. MONUMENTUM AERE PERENNIIUS.

“Exegi monumentum aere perennius,  
 Regalique situ pyramidum altius;  
 Quod non imber edax, non Aquilo impotens  
 Possit diruere, aut innumerabilis  
 Annorum series et fuga temporum.  
 Non omnis moriar, multaque pars mei  
 Vitabit Libitinam. Usque ego postera  
 Crescam laude recens, dum Capitolium  
 Scandet cum tacita Virgine pontifex.  
 Dicar, qua violens obstrepit Aufidus,  
 Et qua pauper aquac Daunus agrestium

Regnavit populorum, ex humili potens,  
 Princeps Aeolium carmen ad Italos  
 Deduxisse modos. Sume superbiam  
 Quaesitam meritis, et mihi Delphica  
 Lauro cinge volens, Melpomene, comam.”—

*Horace, Car. III. 30.*

#### 9. AD TORQUATUM.

“ Diffugere nives, redeunt jam grama campis  
 Arboribusque comae;  
 Mutat terra vices, et decrescentia ripas  
 Flumina praetereunt;  
 Gratia cum Nymphis geminisque sororibus audet  
 Ducere nuda choros.  
 Immortalia ne speres, monet annus et alnum  
 Quae rapit hora diem.  
 Frigora mitescunt zephyris; ver proterit aestas  
 Interitura, simul  
 Pomifer auctumnus fruges effuderit; et mox  
 Bruma recurrit iners.  
 Damna tamen celeres reparant coelestia lunae;  
 Nos ubi decidimus,  
 Quo pater Aeneas, quo dives Tullus et Ancus,  
 Pulvis et umbra sumus.  
 Quis scit, an adjiciant hodiernae crastina summae  
 Tempora Di superi?  
 Cuncta manus avidas fugient heredis, amico  
 Quae dederis animo.  
 Cum semel occideris, et de te splendida Minos  
 Fecerit arbitria,  
 Non, Torquate, genus, non te facundia, non te  
 Restituet pietas.  
 Infernis neque enim tenebris Diana pudicum  
 Liberat Hyppolytum;  
 Nec Lethaea valet Theseus abrumpere caro  
 Vincula Pirithoo.”—*Horace, Car. IV. 7.*

#### B.

#### 1. WANDRERS NACHTLIED.

“ Ueber allen Gipfeln  
 Ist Ruh,  
 In allen Wipfeln  
 Spürest du  
 Kaum einen Hauch;  
 Die Vögelein schweigen im Walde.  
 Warte nur, balde  
 Ruhest auch du.”—*Goethe.*

## 2. DIE RACHE.

“ Der Knecht hat erstochen den edeln Herrn,  
Der Knecht wär selber ein Ritter gern.

“ Er hat ihn erstochen im dunkeln Hain  
Und den Leib versenket im tiefen Rhein.

“ Hat angeleget die Rüstung blank,  
Auf des Herren Rosz sich geschwungen frank.

“ Und als er sprengen will über die Brück,  
Da stutzet das Rosz und bäumt sich zurück.

“ Und als er die goldenen Sporen im gab,  
Da schleuderts ihn wild in den Strom hinab.

“ Mit Arm, mit Fusz er rudert und ringt,  
Der schwere Panzer ihn niederzwingt.”—  
*Uhland.*

## 3. HEIMKEHR.

“ Ich weisz nicht was es soll bedeuten,  
Dasz ich so traurig bin,  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.

“ Die Luft ist kühl, und es dunkelt,  
Und ruhig flieszt der Rhein ;  
Der Gipfel der Berge funkelt  
Im Abendsonnenschein.

“ Die schönste Jungfrau sitzet  
Dort oben wunderbar,  
Ihr goldnes Geschmeide blitzet,  
Sie kämmt ihr goldnes Haar.

“ Sie kämmt es mit goldnem Kamme,  
Und singt ein Lied dabei ;  
Das hat eine wundersame,  
Gewaltige Melodei.

“ Den Schiffer im kleinen Schiffe  
Ergreift es mit wildem Weh ;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh.

“ Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn ;  
Und das hat mit ihrem Singen  
Die Lore-Ley gethan.”—*Heinrich Heine.*

## 4. ERLKÖNIG.

“ Wer reitet so spät durch Nacht und Wind ?  
 Es ist der Vater mit seinem Kind ;  
 Er hat den Knaben wol in dem Arm,  
 Er faszt ihn sicher, er hält ihn warm.

“ Mein Sohn, was birgst du so bang dein Gesicht ?—  
 Siehst, Vater, du den Erlkönig nicht ?  
 Den Erlenkönig mit Kron und Schweif ?—  
 Mein Sohn, es ist ein Nebelstreif.—

“ ‘ Du liebes Kind, komm, geh mit mir !  
 Gar schöne Spiele spiel ich mit dir ;  
 Manch bunte Blumen sind an dem Strand ;  
 Meine Mutter hat manch gülden Gewand.’”

“ Mein Vater, mein Vater, und hörest du nicht,  
 Was Erlenkönig mir leise verspricht ?—  
 Sei ruhig, bleibe ruhig, mein Kind ;  
 In dürren Blättern säuselt der Wind.—

“ ‘ Willst, feiner Knabe, du mit mir gehn ?  
 Meine Töchter sollen dich warten schön ;  
 Meine Töchter führen den nächtlichen Reihn,  
 Und wiegen und tanzen und singen dich ein.’

“ Mein Vater, mein Vater, und siehst du nicht dort  
 Erlkönigs Töchter am düstern Ort ?—  
 Mein Sohn, mein Sohn, ich seh es genau ;  
 Es scheinen die alten Weiden so grau.—

“ ‘ Ich liebe dich, mich reizt deine schöne Gestalt ;  
 Und bist du nicht willig, so brauch ich Gewalt.’  
 Mein Vater, mein Vater, jetzt faszt er mich an !  
 Erlkönig hat mir ein Leids gethan !

“ Dem Vater grausets, er reitet geschwind,  
 Er hält in Armen das ächzende Kind,  
 Erreicht den Hof mit Mühe und Noth ;  
 In seinen Armen das Kind war todt.”—*Goeths.*

## 5. DIE GRENADIÈRE.

“ Nach Frankreich zogen zwei Grenadier,  
 Die waren in Ruszland gefangen.  
 Und als sie kamen ins deutsche Quartier,  
 Sie lieszen die Köpfe hängen.

“ Da hörten sie Beide die traurige Mähr ;  
 Dasz Frankreich verloren gegangen.  
 Besiegt und erschlagen das tapfere Heer—  
 Und der Kaiser, der Kaiser gefangen.

“ Da weinten zusammen die Grenadier  
 Wol ob der kläglichen Kunde.  
 Der Eine sprach : ‘ Wie weh wird mir,  
 Wie brennt meine alte Wunde.’

“ Der Andre sprach : ‘ Das Lied ist aus,  
 Auch ich möcht mit dir sterben,  
 Doch hab ich Weib und Kind zu Haus,  
 Die ohne mich verderben.’

“ ‘ Was schert mich Weib, was schert mich Kind,  
 Ich trage weit bessres Verlangen ;  
 Lasz sie betteln gehn, wenn sie hungrig sind,—  
 Mein Kaiser, mein Kaiser gefangen !

“ ‘ Gewähr mir, Bruder, eine Bitt :  
 Wenn ich jetzt sterben werde,  
 So nimm meine Leiche nach Frankreich mit,  
 Begrab mich in Frankreichs Erde.

“ ‘ Das Ehrenkreuz am rothen Band  
 Sollst du aufs Herz mir legen ;  
 Die Flinte gib mir in die Hand  
 Und gürt mir um den Degen.

“ ‘ So will ich liegen und horchen still,  
 Wie eine Schildwach, im Grabe,  
 Bis einst ich höre Kanonengebrüll,  
 Und wiehernder Rosse Getrabe.

“ ‘ Dann reitet mein Kaiser wol über mein Grab,  
 Viel Schwerter flirren und blitzen ;  
 Dann steig ich gewaffnet hervor aus dem Grab,  
 Den Kaiser, den Kaiser zu schützen.’ ”—*H. Heine.*

## 6. DER SÄNGER.

“ ‘ Was hör ich drauszen vor dem Thor,  
 Was auf der Brücke schallen ?  
 Lasz den Gesang vor unserm Ohr  
 Im Saale wiederhallen !’  
 Der König sprachs, der Page lief ;  
 Der Knabe kam, der König rief ?  
 ‘ Laszt mir herein den Alten !’ ”

“ ‘ Gegrüsset seid mir, edle Herrn,  
 Gegrüszt ihr, schöne Damen !  
 Welch reicher Himmel ! Stern bei Stern.  
 Wer kennet ihre Namen ?

Im Saal voll Pracht und Herrlichkeit  
Schlieszt, Augen, euch ; hier ist nicht Zeit  
Sich staunend zu ergetzen.'

" Der Sänger drückt' die Augen ein,,  
Und schlug in vollen Tönen ;  
Die Ritter schauten mutig drein,  
Und in den Schosz die Schönen.  
Der König, dem das Lied gefiel,  
Liesz, ihn zu ehren für sein Spiel,  
Eeine goldne Kette reichen.

Die goldne Kette gib mir nicht,  
Die Kette gib den Rittern,  
Vor deren kühnem Angesicht  
Der Feinde Lanzen splittern ;  
Gib sie dem Kanzler, den du hast,  
Und lasz ihn noch die goldne Last  
Zu andern Lasten tragen.

" Ich singe, wie der Vogel singt,  
Der in den Zweigen wohnet ;  
Das Lied, das aus der Kehle dringt,  
Ist Lohn, der reichlich lohnet.  
Doch darf ich bitten, bitt ich eins :  
Lasz mir den besten Becher Weins  
In purem Golde reichen.'

" Er setzt' ihn an, er trank ihn aus :  
' O Trank voll süszer Labe !  
O wohl dem hochbeglückten Haus,  
Wo das ist kleine Gabe !  
Ergehts euch wohl, so denkt an mich,  
Und danket Gott so warm, als ich  
Für diesen Trunk euch danke !'" — Goethe.

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### C. 1. LE CHIEN, LE LAPIN, ET LE CHASSEUR.

" César, chien d'arrêt renommé,  
Mais trop enflé de son mérite,  
Tenait arrêté dans son gîte  
Un malheureux lapin, de peur inanimé.  
' Rends-toi,' lui cria-t-il d'une voix de tonnerre,  
Qui fit au loin trembler les peuplades des bois.  
' Je suis César, connu par ses exploits,  
Et dont le nom remplit toute là terre.'

A ce grand nom, Jeannot lapin,  
 Recommandant aux dieux son âme pénitente,  
 Demande, d'une voix tremblante :  
 'Très-sérénissime mâtin,  
 Si je me rends, quel sera mon destin ?'  
 'Tu mourras.'—'Je mourrai !' dit la bête innocente.  
 'Et si je fuis ?'—'Ton trépas est certain.'  
 'Quoi !' reprit l'animal qui se nourrit de thym,  
 'Des deux côtés je dois perdre la vie !  
 Que votre illustre seigneurie  
 Veuillez me pardonner, puisqu'il me faut mourir,  
 Si j'ose tenter de m'enfuir.'  
 Il dit, et fuit en héros de garenne.  
 Caton l'aurait blâmé, je dis qu'il n'eut pas tort,  
 Car le chasseur le voit à peine  
 Qu'il l'ajuste, le tire... et le chien tombe mort !  
 Que dirait de ceci notre bon La Fontaine ?  
 Aide-toi, le ciel t'aidera.  
 J'approuve fort cette morale-là."—*Napoléon Bonaparte.*

### 2. QU'EST-CE QU'UN HEROS ?

"Est-on héros pour avoir mis aux chaînes  
 Un peuple ou deux ? Tibère eut cet honneur.  
 Est-on héros en signalant ses haines  
 Par la vengeance ? Octave eut ce bonheur.  
 Est-on héros en régnant par la peur ?  
 Séjan fit tout trembler, jusqu'à son maître.  
 Mais de son ire éteindre le salpêtre,  
 Savoir se vaincre, et réprimer les flots  
 De son orgueil, c'est ce que j'appelle être  
 Grand par soi-même ; et voilà mon héros."—  
 J. B. Rousseau.

### 3. LE VIEILLARD ET L'ANE.

"Un vieillard sur son âne aperçut en passant  
 Un pré plein d'herbe et fleurissant :  
 Il y lâche sa bête, et le grison se rue  
 Au travers de l'herbe menue,  
 Se vautrant, grattant et frottant,  
 Gambadant, chantant et broutant,  
 Et faisant mainte place nette.  
 L'ennemi vient sur l'entrefaite.  
 'Fuyons,' dit alors le vieillard.  
 'Pourquoi ?' répondit le paillard

‘ Me fera-t-on porter double bât, double charge ? ’  
 ‘ Non pas,’ dit le vieillard, qui prit d’abord le large.  
 ‘ Et que m’importe donc,’ dit l’âne, ‘ à qui je suis ?  
     Sauvez-vous, et me laissez paître.  
     Notre ennemi, c’est notre maître :  
     Je vous le dis en bon françois.’”—*La Fontaine.*

#### 4. VOYAGEUR ÉGARE DANS LES NEIGES DU MONT SAINT-BERNARD.

“ La neige au loin accumulée  
 En torrents épaisse tombe du haut des airs,  
     Et sans relâche amoncelée,  
 Couvre du Saint-Bernard les vieux sommets déserts.

“ Plus de routes, tout est barrière ;  
 L’ombre accourt, et déjà, pour la dernière fois,  
     Sur la cime inhospitalière  
 Dans les vents de la nuit l’aigle a jeté sa voix.

“ À ce cri d’effroyable augure,  
 Le voyageur transi n’ose plus faire un pas ;  
     Mourant, et vaincu de froidure,  
 Au bord d’un précipice il attend le trépas.

“ Là, dans sa dernière pensée,  
 Il songe à son épouse, il songe à ses enfants :  
     Sur sa couche affreuse et glacée  
 Cette image a doublé l’horreur de ses tourments.

“ C’en est fait ; son heure dernière  
 Se mesure pour lui dans ces terribles lieux,  
     Et chargeant sa froide paupière,  
 Un funeste sommeil déjà cherche ses yeux.

“ Soudain, ô surprise ! ô merveille !  
 D’une cloche il a cru reconnaître le bruit !  
     Le bruit augmente à son oreille ;  
 Une clarté subite a brillé dans la nuit.

“ Tandis qu’avec peine il écoute,  
 A travers la tempête un autre bruit s’entend :  
     Un chien jappe, et s’ouvrant la route,  
 Suivi d’un solitaire, approche au même instant.

“ Le chien, en aboyant de joie,  
 Frappe du voyageur les regards éperdus :  
     La mort laisse échapper sa proie,  
 Et la charité compte un miracle de plus.”—*Chénedollé.*

## 5. LE LAC.

“ Ainsi, toujours poussés vers de nouveaux rivages,  
 Dans la nuit éternelle emportés sans retour,  
 Ne pourrons-nous jamais sur l'océan des âges,  
 Ne pourrons-nous jamais jeter l'ancre un seul jour ?

“ O lac ! l'année à peine a fini sa carrière,  
 Et près des flots chéris qu'elle devait revoir,  
 Regarde ! regarde ! je viens seul m'asseoir  
 Sur cette pierre où tu la vis s'asseoir.

“ Tu mugissais ainsi sous ces roches profondes ;  
 Ainsi tu te brisais sur leurs flancs déchires ;  
 Ainsi le vent jetait l'écume de tes ondes  
 Sur ses pieds adorés.

“ Un soir t'en souvient-il ? nous voguions en silence ;  
 On n'entendait au loin, sur l'onde et sous les cieux,  
 Que le bruit des rameurs qui frappaient en cadence  
 Tes flots harmonieux.

“ O lac ! rochers muets, grottes, forêt obscure,  
 Vous que le tems épargne ou qu'il peut rajeunir,  
 Gardez de cette nuit, gardez, belle nature,  
 Au moins le souvenir.

“ Que le vent qui gémit, le roseau qui soupire,  
 Que les parfums légers de ton air embaumé,  
 Que tout ce qu'on entend, l'on voit ou l'on respire,  
 Tout dise : ils ont aimé.”—*A. de Lamartine.*

## 6. LES ADIEUX DE MARIE STUART.

“ Adieu, charmant pays de France,  
 Que je dois tant chérir !  
 Berceau de mon heureuse enfance,  
 Adieu ! te quitter, c'est mourir.

“ Toi, que j'adoptai pour patrie,  
 Et d'où je crois me voir bannir,  
 Entends les adieux de Marie,  
 France, et garde son souvenir !  
 Le vent souffle, on quitte la plage,  
 Et, peu touché de mes sanglots,  
 Dieu, pour me rendre à ton rivage,  
 Dieu n'a point soulevé les flots !

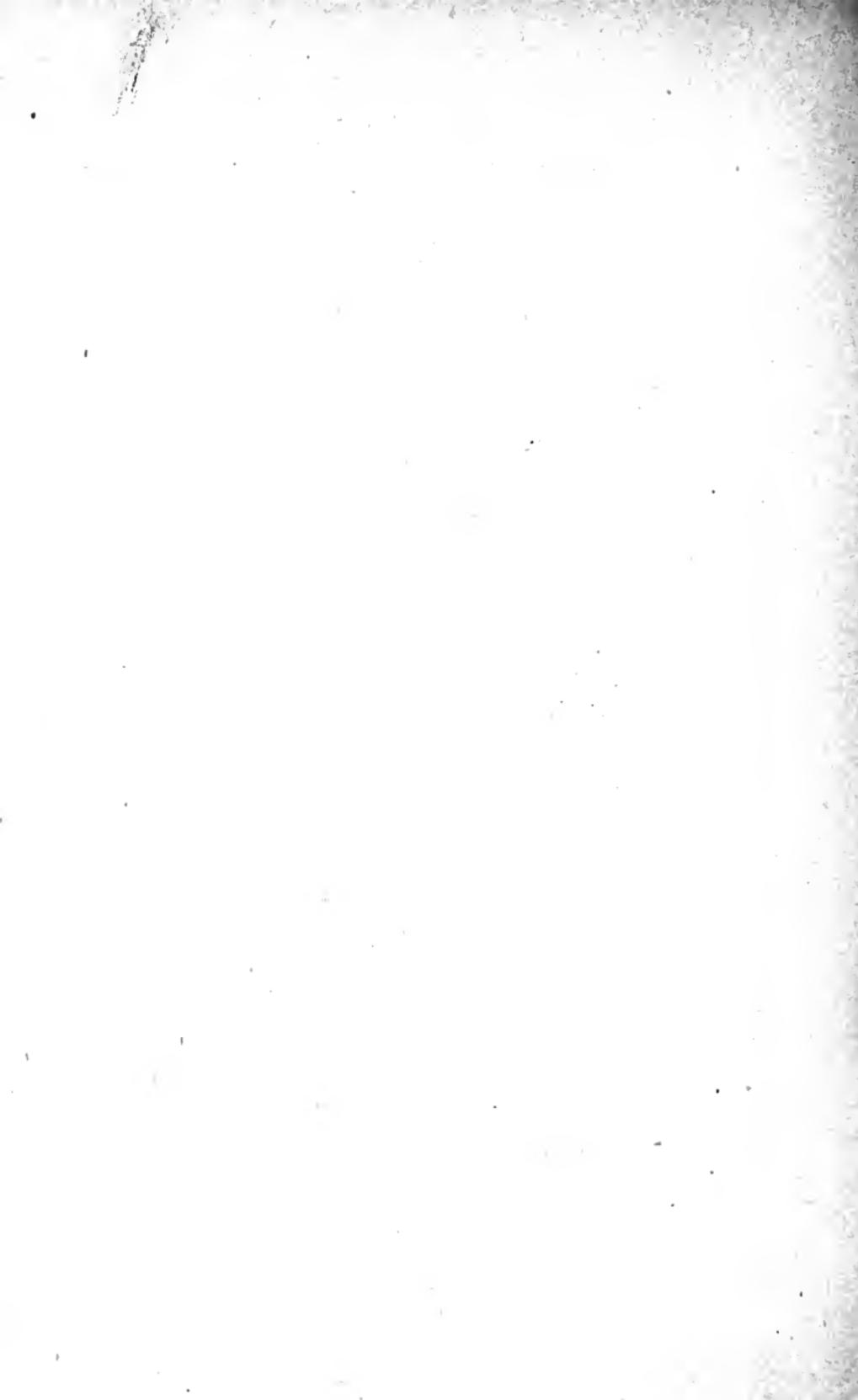
“ Lorsqu’aux yeux du peuple que j’aimé  
 Je ceignis les lis éclatants,  
 Il applaudit au rang suprême  
 Moins qu’aux charmes de mon printemps.

En vain la grandeur souveraine  
 M’attend chez le sombre Écossais,  
 Je n’ai désiré d’être reine  
 Que pour régner sur des Français !

“ L’amour, la gloire, le génie,  
 Ont trop enivré mes beaux jours ;  
 Dans l’inculte Calédonie  
 De mon sort va changer le cours.  
 Hélas ! un présage terrible  
 Va livrer mon cœur a l’effroi :  
 J’ai cru voir, dans un songe horrible,  
 Un échafaud dressé pour moi !

“ France, du milieu des alarmes,  
 La noble fille des Stuarts,  
 Comme en ce jour qui voit ses larmes,  
 Vers toi tournera ses regards,  
 Mais, Dieu ! le vaisseau trop rapide  
 Déjà vogue sous d’autres cieux,  
 Et la nuit, dans son voile humide,  
 Dérobe tes bords à mes yeux !

“ Adieu, charmant pays de France,  
 Que je dois tant chérir !  
 Berceau de mon heureuse enfance,  
 Adieu ! te quitter, c’est mourir.” — *Béranger.*



# APPENDICES.

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## I. CORRECTION OF THE PRESS.

The following are the chief rules observed, and signs used, by Printers in correcting proofs for the press:—

1. No alteration should be made between the lines which has not some mark opposite it in the margin, to attract the printer's eye.
2. Instructions to the printer should be enclosed within a circle, to distinguish them from additions to the proof.
3. When a point, letter, or word is TO BE CHANGED, draw the pen through it, and write the new point, letter, or word *in the margin*. (See Nos. 1, 5, and 6.)\*
4. When points, letters, or words are TO BE INSERTED, write them in the margin, and mark a *caret* (↑) at the place where they are to be introduced. (See Nos. 2, 16, 19, 20, and 22.)
5. In the case of quotation marks, asterisks, or apostrophes, which are TO BE INSERTED, a curve should be drawn under them, thus ⌈. (See Nos. 24, 30, 31, 33, 34, and 37.)
6. In the case of a period TO BE INSERTED, it should be placed in the margin, *within a circle* (○), otherwise it might be overlooked. (See No. 29.)
7. When a point, letter, or word, is TO BE OMITTED altogether, draw the pen through it, and write *d/* (dele) in the margin. (See Nos. 3, 25, 35, and 36.)
8. Letters or words placed too CLOSE should have a stroke drawn between them, and a *space* (‡) marked in the margin. (See No. 4.)

---

\* These Nos. refer to the numbers of the corrections in the "Example of an Author's Proof," &c, on page 137.

9. Letters **TOO FAR SEPARATED** should be joined by curves (○), and have curves marked in the margin. (See No. 12.)

10. When two paragraphs are **TO BE CONJOINED**, draw a curved line from the end of the one to the beginning of the other, and write in the margin, "*run on.*" (See No. 7.)

11. When a sentence in the body of a paragraph is **TO BEGIN A NEW PARAGRAPH**, draw a square bracket (〔) round the first letter of it, and write in the margin, *N.P.* (new paragraph). (See No. 11.)

12. When a word in italics is **TO BE PRINTED IN ROMAN**, underline it, and write *rom.* in the margin. (See No. 8.)

13. When a word in roman is **TO BE PRINTED IN ITALICS**, underline it, and write *ital.* in the margin. (See No. 10.)

14. When a word is **TO BE PRINTED IN SMALL CAPITALS**, draw a double line under it, and write *sm. cap.* in the margin. (See No. 18.)

15. When a letter or word is **TO BE PRINTED IN CAPITALS**, draw a triple line under it, and write *caps.* in the margin. (See No. 23.)

16. When a word in capitals or small capitals is **TO BE PRINTED IN SMALL LETTERS**, underline it, and write in the margin, *l. c.* ("lower case," the "case" in which capitals are kept being above the other.) (See No. 21.)

17. When a letter is inserted **UPSIDE DOWN**, draw a line under it, and make a reverse *9/* in the margin. (See No. 9.)

18. When a deleted word is **TO BE RETAINED**, draw a dotted line under it, and write *stet* (let it stand) in the margin. (See No. 13.)

19. When a **SPACE STICKS UP** between two words, it is noticed by a stroke in the margin. (See No. 14.)

20. When a line **SHOULD BE INDENTED**, put a square bracket at the point where the line should begin, and write *indent* in the margin. (See No. 17.)

21. When a letter of a **DIFFERENT CHARACTER** has got into a word, a line should be drawn under it, and *w.f.* (wrong fount) marked in the margin. (See No. 26.)

22. When two letters are **TO BE TRANPOSED**, draw a short line under them, and write *tr.* in the margin. (See No. 28.)

23. When two or more words are **TO BE TRANPOSED**, draw a curved line above the first and below the second, and write *tr.* in the margin. (See Nos. 15 and 27.)

24. When letters or lines stand **CROOKED OR IRREGULAR**, draw lines above and below them. (See No. 32.)

25. When a second proof, incorporating first corrections, is wanted, write *Revise* on the upper corner: When no such proof is wanted, and it is ready to be printed off, write *Press* on the upper corner.

Example of an Author's Proof, with the marks for making Corrections and Alterations, according to Rules stated on pages 135, 136.

Popular glory is a perfect coquette; her lovers must <sup>1 c/</sup> toil, feel<sup>1</sup> every inquietude, indulge<sup>2, /</sup> every caprice<sup>3</sup>, and <sup>4</sup> ~~if~~ <sup>5, /</sup> perhaps at last be jilted <sup>6 into</sup> with the bargain. <sup>7 run on/</sup>

True glory, on the other hand, resembles a woman of sense: her admirers must play no tricks; they feel no <sup>8 rom./</sup> <sup>9 9/</sup> great anxiety, for they are sure in the end of being re- <sup>10 ital./</sup> warded in proportion to their merit. [I know not how <sup>11 N.P./</sup> to turn so trite a subject out of the beaten road of <sup>12 O/</sup> common place, except by illustrating it, rather <sup>13 stet./</sup> <sup>14 |</sup> assistance of my judgment than my memory; and instead <sup>15 tr./</sup> of making reflections by telling a story. <sup>16 A/</sup>

A [Chinese, who had long studied the works of <sup>17 indent/</sup> Confucius, who knew fourteen thousand words, and could <sup>18 sm. caps./</sup> <sup>19 the characters of</sup> read a great part of every book that came <sup>A</sup> his way, once <sup>20 in/</sup> took it into his head to travel into EUROPE, and observe <sup>21 l.c./</sup> the customs of a people in the arts of refining upon every pleasure. Upon his arrival at amsterdam, his <sup>23 cap./</sup> passion for letters naturally led him to a booksellers<sup>24, /</sup> <sup>25 O/</sup> shop; and as he could speak Dutch a little he civilly <sup>26 wf./</sup> <sup>27 tr./</sup> asked the bookseller for the works fo the immortal <sup>28 tr./</sup> Ilixifou <sup>A</sup> The bookseller assured him he had never <sup>29 O/</sup> heard the book mentioned before. "What! have you never heard of that immortal poet, <sup>A</sup> returned the other, <sup>30. A/</sup> much surprised, <sup>A</sup> that light of the eyes, that favourite of <sup>31 A/</sup> kings, that rose of perfection! I suppose you know <sup>32</sup> no. thing of the immortal Fipsihih, second cousin to the moon?" "Nothing at all indeed, sir," returned <sup>33</sup> the other. "Alas! <sup>A</sup> cries our traveller, <sup>A</sup> to what purpose <sup>34 A/</sup> <sup>35 A/</sup> then has one of these feasted to death, and the other <sup>36 A/</sup> offered <sup>A</sup> himself up as a sacrifice to the Tartarean <sup>37 A/</sup> enemy to gain a renown which has never travelled beyond the precincts of China. <sup>A</sup>

*whom he thought not very much inferior even to his own countrymen*

The Author's Proof after the corrections marked on p. 137 have been made :—

Popular glory is a perfect coquette ; her lovers must toil, feel every inquietude, indulge every caprice, and perhaps at last be jilted into the bargain. True glory, on the other hand, resembles a woman of sense : her admirers must play no tricks ; they feel no great anxiety, for they are sure *in the end* of being rewarded in proportion to their merit.

I know not how to turn so trite a subject out of the beaten road of common place, except by illustrating it, rather by the assistance of my memory than my judgment, and instead of making reflections by telling a story.

A Chinese who had long studied the works of CONFUCIUS, who knew the characters of fourteen thousand words, and could read a great part of every book that came in his way, once took it into his head to travel into Europe, and observe the customs of a people whom he thought not very much inferior even to his own countrymen in the arts of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop ; and as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Ilixifou. The bookseller assured him he had never heard the book mentioned before. "What ! have you never heard of that immortal poet," returned the other, much surprised, "that light of the eyes, that favourite of kings, that rose of perfection ! I suppose you know nothing of the immortal Fipsihiji, second cousin to the moon ?" "Nothing at all indeed, sir," returned the other. "Alas !" cries our traveller, "to what purpose then has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartarean enemy to gain a renown which has never travelled beyond the precincts of China."

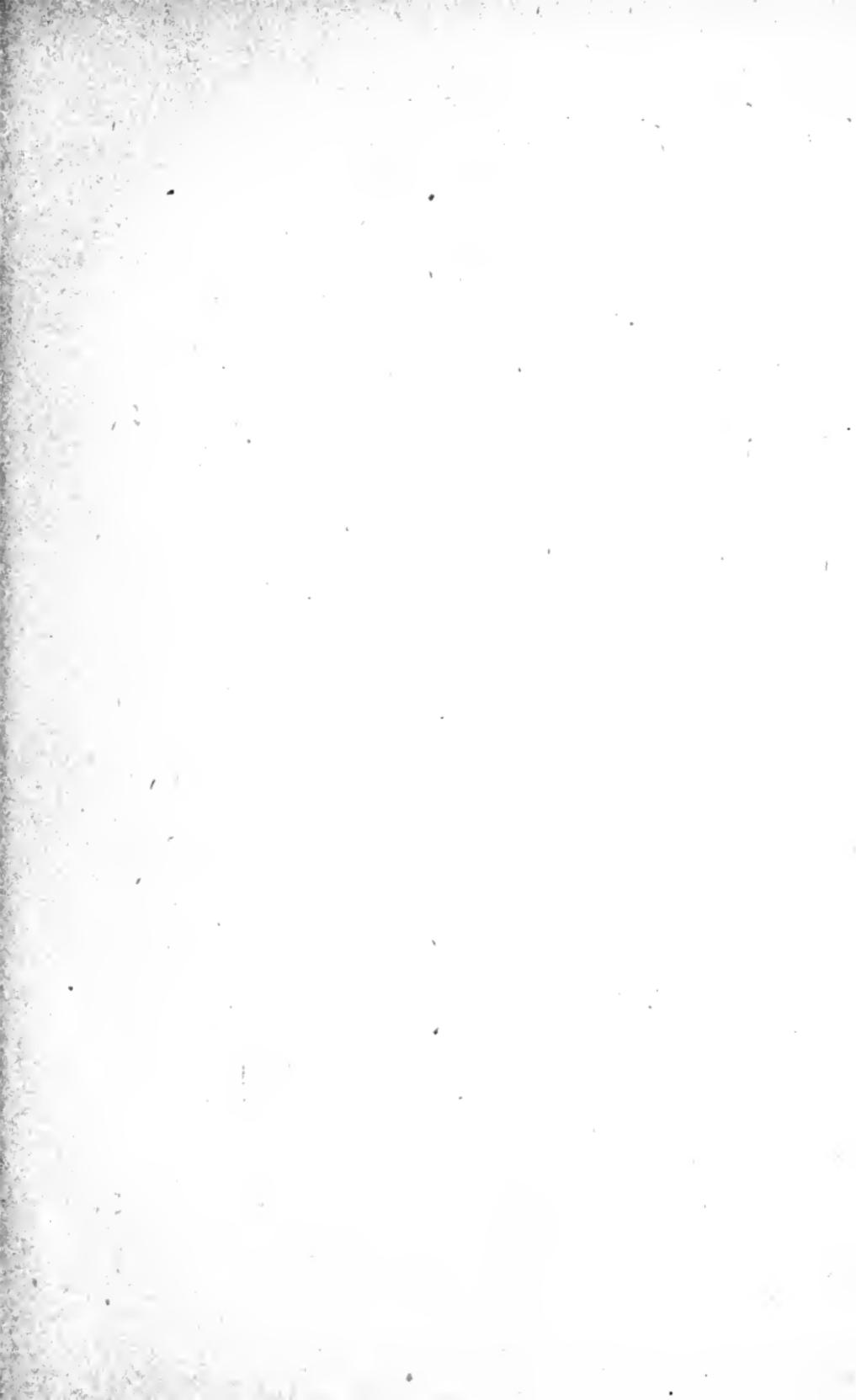
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### Exercise 40.

*Correct for the Press the Proof on Paper apart .—*

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The following is Exercise 40 as it would stand after being corrected. The pupil is required to make such marks on the *paper apart* as would bring the proof into conformity with this correct version.



### Exercise 40.

[The following is from the Sixth Report of H. M. Civil Service Commissioners. It is slightly altered from the paper set to a candidate for the situation of Assistant Librarian in the Geological Museum] :—

*Correct the accompanying paper for the Press :—*

Monteagle knew not what to think of this letter, and shewed it to Lord Salisbury, who was not inclined to pay much attention to it, but who nevertheless, laid it before the kidg. The king had sagacity enough to perceive, from its serious, earnest style, that something iuportant was meant; and this forewarning of a sudden and terrible qlow, yet with the outhors concealed, made his suspicions come very near ths truth. The day before the meeting of parliament he sent the Earl of Suffolk to examice all the vaults under the houscs of parliament. In that which was under the house of lords, Suffolk was surprised to see so many wood of piles and faggots, and was also struck with the dark and mysterious countenance of Guy Fawkes, who was found there, and who called himself Percys servant. It was then resolved to make a more through inspection, and about midnight a magistrate was sent for with proper attendants for that purpose. On turning over the faggots, the barrels of Gunpowder were discovered. Fawkes had beed seized near the door, and matches and everything required for setting the trian on firewere found upon him. He at first appeared quite uudaunted, but his courage afterwards failed him, and he made a full discovery of the plot, and of all the couspirators. Catesby, Percy, and some others hurried into Warwickshire, where one of their confederates, Sir everard digby, not doubting but that the expected catastrophe in London had taken place, was already in arms. The country was soon roused against these wretches, who took refuge in one of those for tified houses which were commom at that period, and resolved to defend themselves to the last. But the same fate awaited them which them which they had de-

signed for so many others. Their gunpowder caught fire, and blew up, maiming and destroying several of them. The rest rushed out upon the multitude, and were literally cut to, except a few who were taken alive, and afterwards executed. The king shewed more moderation on this occasion than was approved of by his subjects in general, who were wound up to such a pitch of horror at the greatness of the crime which had been attempted, that they would gladly have had every Papist in the kingdom put to death; and they were very much displeased that James punished those only who were more immediately concerned in the plot.

When the ferment of this affair was over, James employed himself in an unsuccessful attempt to bring about a union between his two kingdoms; but the parliament of England was so much swayed by old and vulgar prejudices and antipathies against the Scots, that it would agree to nothing, except to annul the hostile laws which had formerly subsisted between the two kingdoms. They would have done well to have followed the example of good sense and candour which James really shewed them in his arguments on this point. Argument, indeed, was his delight and his glory. He loved to exhibit his wisdom and learning in long and some times tedious harangues. But this was all he could do though he could talk he could not act; he wanted both decision and exertion; and the parliament, soon finding out his weakness, listened to his speeches, but paid no other attention to them, and contrived by degrees to strengthen its own power, and diminish that of the crown so, that, while he was perpetually taking of his kingly prerogative, he gradually lost much of it: His bad management of the finances, and his profuse generosity to his favourites, involved him in great difficulties. Amongst other ways of procuring money, he sold titles and dignities. The title of baronet, which might be purchased by any bidder for a thousand pounds, was now first created to supply his necessities. The idea was suggested by Lord Salisbury; and this species of hereditary knighthood is, I believe, still quite peculiar to this country.



Monteagle knew not what to think of this letter, and shewed it to Lord Salisbury, who was not inclined to pay much attention to it, but who nevertheless laid it before the king. The king had sagacity enough to perceive, from its serious, earnest style, that something important was meant; and this forewarning of a sudden and terrible blow, yet with the authors concealed, made his suspicions come very near the truth. The day before the meeting of Parliament he sent the Earl of Suffolk to examine all the vaults under the Houses of Parliament. In that which was under the House of Lords, Suffolk was surprised to see so many piles of wood and faggots, and was also struck with the dark and mysterious countenance of Guy Fawkes, who was found there, and who called himself Percy's servant. It was then resolved to make a more thorough inspection, and about midnight a magistrate was sent for, with proper attendants for that purpose. On turning over the faggots, the barrels of gunpowder were discovered. Fawkes had been seized near the door, and matches and everything required for setting the train on fire were found upon him. He at first appeared quite undaunted, but his courage afterwards failed him, and he made a full discovery of the plot, and of all the conspirators. Catesby, Percy, and some others hurried into Warwickshire, where one of their confederates, Sir Everard Digby, not doubting but that the expected catastrophe in London had taken place, was already in arms. The country was soon roused against these wretches, who took refuge in one of those fortified houses which were common at that period, and resolved to defend themselves to the last. But the same fate awaited them which they had designed for so many others. Their gunpowder caught fire, and blew up, maiming and destroying several of them. The rest rushed out upon the multitude, and were literally cut to pieces, except a few who were taken alive, and afterwards executed. The king shewed more moderation on this occasion than was approved of by his subjects in general, who were wound up to such a pitch of horror at the greatness of the crime which had been attempted, that they would gladly have had every Papist in the kingdom put to death; and they were very much displeased that James punished those only who were more immediately concerned in the plot.

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## II. BOOKS OF REFERENCE.

For many of the subjects prescribed (both for Prose and Verse Composition) in the previous Exercises, the pupil will require to gather materials from different sources. The following List contains Authorities and Books of Reference which are in general easily accessible. In cases in which the information necessary for writing a Theme or Poem is not likely to be within the reach of all the members of a class, the teacher is recommended to read, in their hearing, such portions of any of the following works as may be required, on which they should make notes, as directed in § 68. 1. :—

### 1. ANCIENT HISTORY, BIOGRAPHY, MYTHOLOGY, &c.

Dr Smith's Classical Dictionaries.

Plutarch's Lives, Langhorne's Translation.

The Student's Histories of Greece and Rome.

Dr Schmitz's Histories of Greece and Rome, Ancient History, and History of the Middle Ages.

Dr Smith's Dictionary of the Bible.

Dr Kitto's do. do.

Kingsley's Heroes.

Cox's Tales from Greek Mythology; and Gods and Heroes.

Æsop's Fables, Riley's Translation of Phædrus.

Grimm's Household Stories.

Andersen's Danish Fairy Legends and Tales.

## 2. MODERN HISTORY, AND BIOGRAPHY, ADVENTURES, &c.

Cyclopædia of Universal Biography.

Dictionary of Biography.

Hume's England.

Charles Knight's Popular History of England.

Macaulay's History of England, and Essays.

Lingard's History of England.

Scott's Tales of a Grandfather (Scotland and France).

Scott's Provincial Antiquities.

The Student's Hume, Gibbon, and France.

Hallam's Middle Ages.

Robertson's Charles V.

Tytler's Modern British Plutarch.

Murray's History of British India.

Chambers's Domestic Annals of Scotland.

Percy Anecdotes.

## 3. MISCELLANEOUS.

Encyclopædia Britannica.

The English Cyclopædia,—Biography, Arts, and Sciences.

Haydn's Dictionary of Dates.

Maunder's Treasuries.

Chambers's Encyclopædia.

## III. EXPLANATORY INDEX.

[*The Roman Numerals refer to the two Parts of the Work.*]

**ACCENT**,—In prose-rhythm, II. 39; in verse, II. 82.

**ACCURACY**,—A quality of language, II. 11.

**ALEXANDRINE**,—A verse consisting of six regular feet, II. 89.

**ALLEGORY**,—A figure of language, involving a continuous comparison, II. 26.

**ALLITERATION**,—Initial rhyme, II. 39.

**AMBIGUITY**,—A double meaning involved in the construction of a sentence, I. 28; II. 31.

**ANALYSIS**,—The division of a sentence into its primary elements, I. 28.

**ANAPÄESTIC VERSE**,—II. 92.

**ANTEPENULTIMATE**,—The second syllable before the last in a word, II. 40.

**ANTI-CLIMAX**,—The converse of climax: a sentence in which the ideas suddenly become less dignified at the close, II. 34.

**ANTITHESIS**,—A contrast of words or ideas in successive clauses or sentences, I. 30; II. 34.

**APODOSIS**,—The conclusion in a hypothetical sentence, answering to the protasis.

**APOSTROPHE**,—A figure of language, in which the speaker *turns aside* from the natural course of his ideas to address the absent or the dead, as if they were present, II. 26.

**ARGUMENTATIVE THEME**,—A theme in which a position is supported by formal arguments, II. 71.

**ATTRIBUTE**,—The enlargement of the subject or object, I. 10.

**BIOGRAPHICAL NARRATION**,—In paragraphs, I. 59; in themes, II. 56.

**CATACHRESIS**,—An over-strained or far-fetched metaphor—as the *blood* of the grape.

**CIRCUMLOCUTION**,—A round-about way of expressing a simple idea, I. 32; II. 21.

**CLAUSE**,—A member of a sentence which contains a subject and predicate within itself, I. 11.

**CLEARNESS**,—A quality of construction, II. 30.

**CLIMAX**,—A figure of construction: a graduated series of exclamations, II. 34.

**CONCISENESS**,—A quality of language: brevity, II. 19.

**CONTRACTION**,—The reverse of expansion: a reduction of the expression without omitting any of the ideas, I. 14; II. 30.

**CO-ORDINATION**,—The relation of equality between phrases or clauses, I. 12.

**COMPLEMENT**,—That which completes the sense of an incomplete verb, I. 10.

**CONTINUITY**,—The close union of the parts of a sentence or paragraph, I. 47.

**DESCRIPTION**,—An account of *what a thing is*, I. 63; II. 63.

**DIMETER**,—A verse consisting of two feet or measures, II. 83.

**DIRECT SPEECH**,—I. 21.

**DISCURSIVE THEME**,—The essay, II. 66.

**DISLOCATION**,—The unnatural separation of the members of a sentence, I. 28; II. 31.

**ELEGIAC STANZA**,—Four lines of simple regular pentameters, rhyming alternately, II. 88.

**ELLIPSIS**,—The omission of words necessary to the completeness of a sentence, I. 30; II. 35.

**ENERGY**,—A quality of style, by which a forcible impression is produced, II. 10.

**ENLARGEMENT**,—The addition of words to a sentence to express additional ideas, I. 16.

**EPIGRAM**,—A figure of language, involving an apparent contradiction, II. 27.

**EQUIVOCATION**,—A double meaning involved in the language of a sentence, II. 14.

**ESSAY**,—A discursive theme, II. 66.

**EUPHEMISM**,—An allowable circumlocution, employed to soften a harsh statement, II. 21.

**EXCLAMATION**,—A figure of construction, II. 34.

**EXPANSION**,—An amplification of the expression, without adding to the ideas expressed, I. 13.

**EXPOSITION**,—The description of scientific or abstract truths, I. 72; II. 66.

**GRACE**,—A quality of style, by which a pleasing effect is produced, II. 10.

**HEPTAMETER**,—A verse consisting of seven feet or measures, II. 83.

**HEROIC MEASURE**,—Simple regular pentameter verse, II. 88.

**HEXAMETER**,—A verse consisting of six feet or measures, II. 83.

**HISTORICAL NARRATION**,—In paragraphs, I. 57; in themes, II. 60.

**HYPERBOLE**,—A figure of language, producing its effects by exaggeration, II. 27.

**IAMBIC VERSE**,—II. 88.

**INCIDENTAL NARRATION**,—In paragraphs, I. 51; in themes, II. 55.

**INDIRECT SPEECH**,—I. 21.

**INTERROGATION**,—A figure of construction: a statement in the form of a question, II. 34.

**INVERSION**,—A change in the order of the members of a sentence, II. 33.

**IRONY**,—A figure of language, in which the meaning conveyed is the contrary of that expressed, II. 28.

**LANGUAGE**,—The department of style which treats of the expression of ideas, II. 11.

**LETTER-WRITING**,—I. 54.

**MELODY**,—Applied to prose-rhythm, II. 37.

**METAPHOR**,—A figure of language, involving comparison, II. 25.

**METONYMY**,—A figure of language, in which correlative terms are interchanged, II. 26.

**NARRATION**,—An account of a course of events, I. 49; II. 53.

**OBJECT**,—The complement of a transitive verb, I. 10.

**OBsolete WORDS**,—Words which no longer belong to the current speech, II. 23.

**PARAGRAPH**,—A connected series of sentences relating to the same subject, I. 47.

**PARAPHRASE**,—The rendering of a thought in a different form, I. 72.

**PAUSE**,—The point in a verse where the rhythm is suspended, II. 86.

**PENTAMETER**,—A verse consisting of five feet or measures, II. 83.

**PENULTIMATE**,—The syllable before the last in a word, II. 40, 84.

**PERIOD**,—A sentence in which the complete sense is suspended until the close, I. 30; II. 33.

**PERSONIFICATION**,—A figure of language, in which the lower animals and inanimate objects are endowed with the powers of human beings, II. 26.

**PERSPICUITY**,—A quality of style, by which a writer's meaning is rendered clear and intelligible, II. 10.

**PIRASE**,—A form of words expressing a single idea, but not containing a subject or predicate, I. 10.

**PLEONASM**,—An allowable redundancy, II. 20.

**PRÉCIS**,—See Summary, I. 79.

**PREDICATE**,—That part of a sentence which makes a statement about the subject, I. 10.

**PREPOSITION POSTPONED**,—A fault of construction, I. 31; II. 35.

**PROPOSITION**,—The statement of the question in an argumentative theme, II. 72.

**PROTASIS**,—The premises, or condition in a hypothetical sentence, answering to the apodosis.

**PUNCTUATION**,—The use of points to indicate the separation and connexion of the members of a sentence, I. 24.

**PURITY**,—A quality of language, II. 21.

**REDUNDANCY**,—The addition of words which the sense does not require, I. 32; II. 20.

**REFLECTION**,—An account of thoughts and emotions excited in the mind, I. 49; II. 53.

**RHETORIC**,—The science of the expression of thought, I. 9; II. 9, 71.

**RHYME**,—The correspondence of one verse with another in final sound, II. 83.

**RHYTHM**,—In verse, the recurrence of stress or accent at regular intervals, II. 82; in prose, at variable intervals, II. 37.

**ROMANTIC MEASURE**,—Simple regular tetrameter verse, II. 90.

**SCHEME-MAKING**,—Directions for, II. 54.

**SENTENCE**,—A complete thought expressed in words, I. 10.

**SIMILE**,—A figure of language, involving a formal comparison, II. 25.

**SIMPLICITY**,—A quality of language, II. 16.

**SLANG**,—The language of vulgar humour, II. 22.

**SONNET**,—The Italian stanza, II. 89.

**SOUND**,—As a part of melody, II. 38.

**SPENSERIAN STANZA**,—II. 89.

**STRENGTH**,—A quality of construction; force, II. 33.

**STYLE**,—Manner of writing: the qualities of a good composition, II. 9.

**SUBJECT**,—The part of a sentence which names the thing about which a statement is made, I. 10.

**SUBSTITUTION**,—The process of writing, in the place of one word or phrase, another of the same or similar meaning, I. 18.

**SUMMARY**,—A selection of the essential points in a series of papers or paragraphs: a précis, I. 79.

**SYNECDOCHE**,—A figure of language, which puts a part for the whole, II. 27.

**SYNONYMES**,—Words which agree in their general meaning, but differ in their special applications, II. 14.

**SYNTHESIS**,—The building up of elements into a sentence, I. 28.

**TAUTOLOGY**,—The repetition of the same word in a different sense in the same sentence or paragraph, II. 21.

**TENNYSONIAN STANZA**,—II. 91.

**TETRAMETER**,—A verse consisting of four feet or measures, II. 83.

**THEME**,—A connected series of paragraphs: a complete prose composition, I. 9; II. 53.

**TRANSPOSITION**,—The process of changing the construction of a sentence, without altering the sense, I. 19.

**TRIMETER**,—A verse consisting of three feet or measures, II. 83.

**TROCHAIC VERSE**,—II. 97.

**UNITY**,—Singleness of subject in a sentence or paragraph, I. 47; II. 29.

**VARIETY**,—Diversity in the construction of successive sentences, I. 47.

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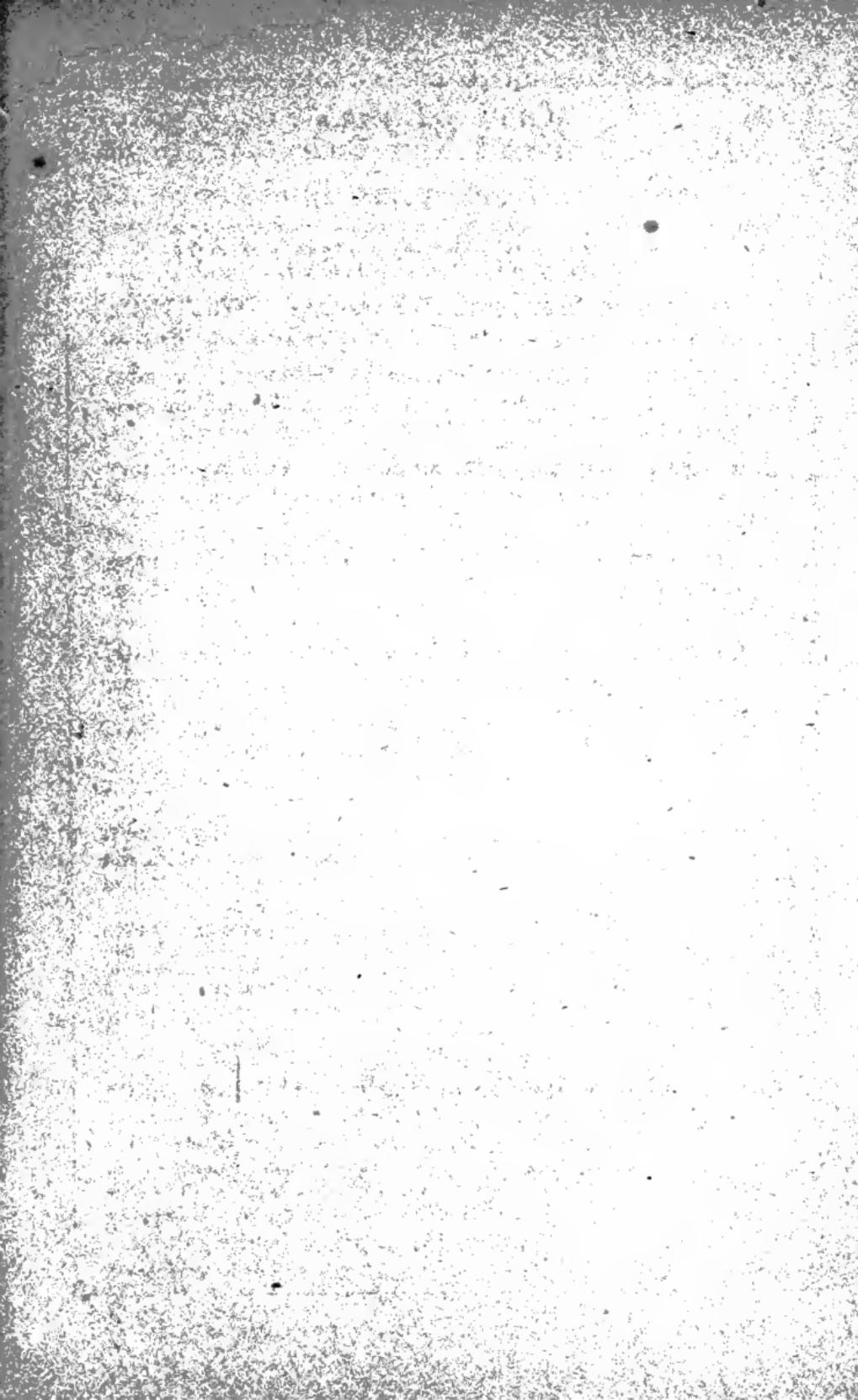
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